

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1444.

LONDON, SATURDAY, JUNE 30, 1855.

PRICE
FOURPENCE
Stamped Edition, 5d.

ARUNDEL SOCIETY.—

SIXTH YEARS ISSUE TO SUBSCRIBERS.
Eight large Wood Engravings, by Messrs. DALZIEL, from Mr. W. OLIVER WILLIAMS'S series of Drawings, from the Frescoes by GIOTTO, in the Arena Chapel, Padua.

(Being the Continuation of the Fourteen Engravings from the same Series, previously issued.)
The Notice of GIOTTO and HIS WORKS IN PADUA, by JOHN BUSKIN.

Annual Subscription to the Arundel Society, 12, 12, 84, Old Bond-street.
JOHN NORTON, Secretary.

ARCHITECTURAL PUBLICATION SOCIETY.—Part I, 1854-55, consisting of ILLUSTRATIONS to the DICTIONARY OF ARCHITECTURE, will be ready at the end of the month. Members are requested to forward their Subscriptions (One Guinea) to the Treasurer, THOMAS L. DONALDSON, Esq., Bolton-gate, Russell-square; or to WIATT PAPWORTH, Esq., 144, Great Marlborough-street, Hottenbury.

GENEALOGICAL AND HISTORICAL SOCIETY OF GREAT BRITAIN, 18, Charles-street, St. James's-square.

This Society has been founded by several Noblemen and Gentlemen interested in Genealogical and Historical research for the elucidation and compilation of Family History, Lineage, and Biography, and for authenticating and illustrating the same. For Prospectus, &c. apply to the Secretary.

By order in Council.
RYCROFT REEVE, Secretary.

ROYAL BOTANIC SOCIETY, Regent's Park.

—WEDNESDAY, July 4.—THE LAST EXHIBITION this Season of PLANTS, FLOWERS, and FRUIT will take place on WEDNESDAY, July 4.

Tickets to be obtained at the Gardens only, by orders from Fellows or Members of the Society, price 8s.; or on the day of the Exhibition, 7s. 6d. each.

N.B. By accident some of the Tickets issued are wrongly dated July 5, instead of Wednesday, July 4. The holders of such Tickets are requested to correct the date.

THE WORCESTER SOCIETY OF ARTS.

—Established May 4, 1854.
THE SECOND EXHIBITION of this Society WILL BE OPENED in AUGUST next.

Works of Art intended for Exhibition must be addressed to the Secretary, and delivered at the Society's Rooms, in Worcester, or to Mr. J. Critwick, of No. 6, New Compton-street, Soho, London, on or before the 4th day of August next.

The carriage of the Works of the Artists only to whom the Society's Circular has been sent will be paid by the Society. A detailed Prospectus, and a copy of the Notice to Artists, will be forwarded on application.

Worcester, June 18, 1855.
HENRY PERKES, Secretary.

ROYAL MANCHESTER INSTITUTION.

—THE ANNUAL EXHIBITION OF MODERN PICTURES in OIL and WATER COLOURS, and SCULPTURE, CASTS, &c., will open immediately after the close of the Royal Academy. The Council beg to notify that they have an accumulated fund of upwards of 500*l.*, applicable to the purchase of approved Works of Art which may be exhibited at the Institution.

RICHARD ASPDEN, Assistant Secretary.

GORE HOUSE, KENSINGTON.—THE ANNUAL SPRING EXHIBITION of advanced Works by Students in Metrical and Provincial Schools of Art is NOW OPEN, daily, from 10 A.M. to 6 P.M. Admission free.

BIRMINGHAM MUSICAL FESTIVAL, in

AND OF THE FUNDS OF THE GENERAL HOSPITAL, On the 28th, 29th, 30th, and 31st days of AUGUST next.

Under the special Patronage of HER MOST GRACIOUS MAJESTY THE QUEEN.

HIS ROYAL HIGHNESS HER PRINCE ALBERT.

HIS ROYAL HIGHNESS THE DUCHESS OF KENT.

President.
The Right Hon. LORD WILLUGHBY DE BROKE.

Vice-Presidents.
The Nobility and Gentry of the Midland Counties.

J. F. LEDSAM, Esq. Chairman of the Committee.

BOOKSELLERS' PROVIDENT INSTITUTION.—THE ANNIVERSARY FESTIVAL will take place on FRIDAY, July 6, 1855, at the CRYSTAL PALACE, Sydenham.

RICHARD MONCKTON MILNES, Esq. M.P. in the chair.

Stewards.

William Aylott, Esq.

James Bain, Esq.

Robert Baldock, Esq.

F.P. Barlow, Esq.

Henry Bickers, Esq.

James Biggs, Esq.

Henry Blackett, Esq.

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Como Orme, Esq.

W. L. Riche, Esq.

Thomas Roberts, Esq.

Henry Seager, Esq.

H. B. Seely, Esq.

J. E. Shaw, Esq.

W. H. Smith, Esq.

R. Leigh Sotheby, Esq.

Henry Sotherton, Esq.

Richard Stevens, Esq.

William Tegg, Esq.

J. E. Vignolles, Esq.

E. V. Walcott, Esq.

H. Washbourne, Esq.

John Wheldon, Esq.

Henry Wix, Esq.

George Willis, Esq.

The Chair will be taken at Three o'clock precisely.

Gentlemen's Tickets, 1*l.*; Ladies' Tickets, 1*l.* 6*d.* each; to be had of the Stewards; the Honorary Secretary, Mr. John Green, the Collector; and at the Albion Tavern, Aldersgate-street.

It is requested that Tickets be applied for before the 3rd of July.

WILLIAM MEYRICK, Hon. Secretary.

MONTI'S LECTURES ON ANCIENT and MODERN SCULPTURE.—The Sixth and Last of these

Lectures will be delivered on WEDNESDAY, July 4. Tickets to be had at Messrs. COLNAGNI, Pall Mall East.

THE GOVERNMENTS' INSTITUTION, 34, Soho-square.—Mrs. WAGHORN, who has resided many

years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNMENTS, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

QUEEN'S COLLEGE, LONDON, 67, HANLEY-STREET.

Incorporated by Royal Charter, 1853.

For GENERAL FEMALE EDUCATION, and for Granting Certificates of Knowledge.

THE ANNUAL MEETING will be held on THURSDAY, July 5, when the Chair will be taken by the

Visitor.
The Right Hon. and Right Rev. the LORD BISHOP OF LONDON,

at 3 o'clock precisely.

Cards of Admission may be obtained on application at the College.

C. G. NICOLAY, Deputy-Chairman.

SOUTHGATE GREEN, Middlesex.—ESTABLISHMENT FOR YOUNG LADIES.—The attention of

Parents is invited to the system of education pursued in this establishment, which is somewhat different to that of most schools, as the Principal seeks to render her pupils competent to fulfil the everyday duties of life as well as to make them accomplished and intellectual.

The course of instruction comprises English Literature in its various branches, French, Drawing, Dancing, Piano and Singing, every description of Needlework, and some knowledge of Household Duties. Terms, 10*g.* Guineas per annum, which include teaching, use of books, stationery, music, and every necessary for use at school.—Prospectus at Mr. HARRISON'S, Doggate Dock, Upper Thames-street, London.

HOLLY-TREE HOUSE, the BROADWAY, PLAINSTOW, ESSEX.

The MISSES SMITH (late of Mornington-crescent, Regent's Park) inform their friends that their scholastic engagements will RECOMMENCE on WEDNESDAY, July 25, when they will be prepared to RECEIVE a few additional PUPILS. The earnest efforts of the Misses Smith are directed to the intellectual and religious improvement of their Pupils, and to the promotion of their personal comfort. Terms moderate. Reference to the Revs. J. G. Harrison, Camden-town; Edwin Harrison, M.A. Vicar of Redburn; J. G. Slight, M.A. Rector of Tazewell; W. S. Edwards, City-road Chapel; Alfred Stone Moy, Ireland; J. Burpitt, Torrington; T. Rambotham, M.A. Walmersley Parsonage; H. Linthwaite, M.A. West Hall; Vincent Smith, Esq. Brighton; H. Smith, Esq. Broadfield Hall; Robert Johnston, Esq. Camden-town; and Charles Wyatt Smith, Esq. Poplar.

EDUCATION IN GERMANY, CANNSTATT.—ON THE NECKAR.—The HIRSCHE, who has been many

years in England, and is now established in Cannstatt, has many VACANCIES in his Establishment. He is to meet some Pupils at Antwerp about the end of July, and would make arrangements with others also. References can be given to gentlemen in London whose sons are now at Cannstatt.—For Prospectus apply to Mr. Cotes, 130, Chancery; and Messrs. Walton & Maberly, 27, Ivy-lane, and 28, Upper Gower-street. For further particulars to Mr. Hirsch, Cannstatt-on the Neckar.

QUEEN ELIZABETH'S GRAMMAR SCHOOL, SEVENOAKS.

His Grace the ARCHBISHOP of CANTERBURY.

Trustees.

The Earl Amherst.

Colonel Auster.

The Viscount Holmesdale.

Lord Lansdowne.

And the Two Wardens.

Head-Master.—The Rev. C. CROFTS, M.A. for several years Principal of the Collegiate School of St. Dunstons.

This School possesses three valuable Exhibitions, tenable at College for four and eight years.

For terms for Boarders and other information, address the Reverend the Head Master, at the School.

HYDE HOUSE SCHOOL, WINCHESTER.—

Principals: Dr. BEHR, and the Rev. EDWARD FIRMSTONE, M.A. (late Scholar of Lincoln College, Oxford) assisted by Graduates from the Universities of Oxford and Cambridge, and Foreign Masters, (all of whom are resident). This school is established for the education of the sons of Noblemen and Gentlemen, with a view to prepare them for the Public Schools, Naval, Military, and East India Colleges, or any of the various professions.

The School comprises

I. A CLASSICAL DEPARTMENT, which is under the management of the Rev. E. FIRMSTONE, and conducted on the most approved plans.

II. A MODERN DEPARTMENT.

In which the following subjects are taught:—

1. THE MODERN LANGUAGES—to which Dr. BEHR devotes special attention, and for the acquisition of which more than ordinary advantages are afforded.

2. MATHEMATICS—which are studied as may be deemed advisable, either with a view to the Course adopted at the Universities, or that in use at the Military and Naval Schools. (This Branch of Study is under the superintendence of a Graduate of Cambridge.)

3. THE USUAL BRANCHES of an ENGLISH EDUCATION—all, or any of which, may be made more or less prominent in the plan of Study, as may be deemed desirable in any particular instance.

4. FORTIFICATION, DRAWING, FENCING, and MILITARY TACTICS—in which the Military Class receives regular instruction.

The Establishment is divided into an Upper and a Lower School. Pupils in the latter division are thus kept separate from their seniors, both in the hours of study and recreation.

References may be made to the parents of Pupils and others, including several Noblemen, Dignitaries of the Church, and individuals of high standing in society.

Terms.—If under twelve years of age, 50*g.* Guineas per annum; above that age, 60*g.* Guineas. No extras whatever, except Books and Medical Attendance.

A Quarter's Notice must be given in case of a Pupil being removed from the School.

QUEENWOOD COLLEGE, near STOCK-BRIDGE, HANTS.—Prospectuses may be had on application

to GEORGE EDMONDSON, Principal.—The Second Session of 1855 WILL COMMENCE on the 30th of July.

EDUCATION.—A LADY residing in a

healthy locality, near London, RECEIVES a select and limited number of YOUNG LADIES, she has had many years' experience, and can offer the advantages of a superior education combined with the comforts of home. Professors of reputed talent attend.—Address H.Y., at Roland's Library, 50, Berners-street.

KING EDWARD THE SIXTH'S FREE GRAMMAR SCHOOL, BIRMINGHAM.

CLASSICAL DEPARTMENT.

The Governors being about to appoint an ASSISTANT MASTER, whose chief duty will be to examine the Composition of the Senior Classes in the Classical School, Gentlemen who have taken the degree of B.A. at Oxford or Cambridge, and are desirous of becoming Candidates, are requested to send in their Applications and Testimonials to me on or before the 1st day of August next.

The Salary will be 300*l.* a year. The School is under the superintendence of the Rev. E. H. Gifford, the Head Master.—Further particulars may be obtained on application to me.

J. W. WHATELEY, Secretary.

King Edward's School, 21st June, 1855.

PROTESTANT EDUCATION at DIEPPE.

Established Eleven Years, by the Mdlles. CIEUTAT, born and educated at Paris.—Only Protestant Young Ladies are admitted. Number of the School limited to Twenty. Healthy situation facing the Sea, with large Garden. Complete education, entirely in French. All the necessary classes for passing the examinations at Paris. Terms, 100*g.* Guineas per annum, everything included, excepting the Arts d'agrément. Mdlle. AUGNIER, Professor of Singing, Piano and Harmony, resides in the Establishment; terms, 8*l.* and with Singing, 10*l.* The French commences October 1st, and finishes in June. Recommended by M. le Pasteur Réville, at Dieppe; M. le Pasteur Coquerel, at Paris; Mr. Chapman, French Master at Christ's Hospital; the Clergy of Orphan School; and the Rev. A. Winter, King's College School; and by all the Parents of Pupils, whose addresses can be had on application. Arrangements can be made to receive charge of Young Ladies in London, as well as to deliver them within five minutes' walk from the Adventurer's house. Parents.—Address, pre-paid, to Mdlles. CIEUTAT, sur la Plage, Dieppe.

HOME EDUCATION for BOYS in DELICATE HEALTH.—A Fellow of the London College of

Physicians (a Wrangler at Cambridge, and late Scholar of his College), RECEIVES FOUR BOYS into his family to be educated with his own sons. An excellent resident Tutor (a Graduate in classical honours at Oxford) assists him in the general management of the studies of his pupils, to whose health and physical education special attention is paid. The locality is remarkably dry and healthy, and there are admirable sands and good bathing within five minutes' walk from the Adventurer's house. References, if required, can be given to the most eminent physicians in London and Edinburgh. There is at present ONE VACANCY. Terms from 100 to 150*g.* Guineas per annum, according to age.—Address F. R. S., Parthenon Club, London.

GOVERNNESS PUPIL.—The Friends of a

Young Lady are desirous of an ENGAGEMENT for her in a Ladies' Establishment at the Sea-side. She is competent to prepare Pupils for Masters in the German and French Languages, and also Music.—Address E., 11, Serle-street, Lincoln's Inn-fields.

THE LONDON AND WESTMINSTER

BANK issues CIRCULAR NOTES, of 10*l.* each, for Travellers on the Continent. They are payable at every important place in Europe, and thus enable the Traveller to vary his route without inconvenience. No expense is incurred, and when cashed no charge is made for Commission. They may be obtained at the Bank, Lothbury, or at any of the Branches, viz:—

Westminster Branch, 1, St. James's-square.

Bloomsbury do. 21, High Holborn.

South-west do. 21, Wellington-street, Borough.

Eastern do. 87, High-street, Whitechapel.

Marylebone do. 4, Stratford-place, Oxford-street.

Temple Bar do. 21, Strand.

J. W. GILBERT, General Manager.

LONDON AND WESTMINSTER BANK.—

The TEMPLE-BAR BRANCH of this Bank was OPENED on Friday, the 15th inst., at the Temporary Offices, 211, Strand.

The Capital of the Bank is 5,000,000*l.* sterling, in 50,000 Shares of 100*l.* each. The sum of 20*l.* has been paid on each Share, so that the paid-up capital is 1,000,000*l.* sterling.

The Bank has above twelve hundred partners, whose names are registered at the Stamp Office, and are printed with the Annual Report of the Directors.

Current Accounts are received on the same principles as those observed by the London Bankers.

Sums from 10*l.* upwards are received upon interest. For these sums receipts are granted, called Deposit Receipts.

Circular Notes are issued for the use of Travellers on the Continent.

Lothbury, June 19, 1855.

TO THE KIND-HEARTED.—A YOUNG

GENTLEMAN without friends, and who through ill-health is prevented from obtaining any engagement, entreats the reader to send him twelve stamps for his Poems, "THE OLD HALL," &c. Kind Reader! will you obtain him Subscribers to publish a Half-crown volume of Poetry and Prose, entitled "Music, Poetry, Paintings, and Flowers"? A Prospectus, with specimen poems, for two stamps. Poetry, Prose, and Grotesques written. He would feel deeply grateful, and do anything in his power to contribute to the happiness of any one who would kindly offer him a Home (for a few months) whilst writing his work. The highest references and testimonials can be offered.—Address AVONSTUR, 14, Little Exeter-street, Paddington, London.

The young poet has a large poetic imagination, and some power. Many of the stanzas are much better than those achieved by Byron at the same age.—Home Thoughts.

Subscribers.

H.R.H. the DUKE OF CAMBRIDGE.

Lady Abercromby 6 copies. Rev. W. Y. Rooker 4 copies.

Lady H. 4 " Rev. J. G. Edwards 2 "

Lady Brooke 4 " Mr. Macready 2 "

Lady Vallant 4 " Mr. Gough 2 "

Sir T. M. Wilson, Bart. 2 " Sydney Yendys 2 "

Rev. George Gilliland 4 " Quilon 2 "

THE ASYLUM FOR IDIOTS, EARLSWOOD, RED HILL, SURREY.

Patrons.
HER MOST GRACIOUS MAJESTY.

His Royal Highness PRINCE ALBERT has appointed TUESDAY, July 3, for the OPENING of this Institution. Trains run to Red Hill hourly. It is half-an-hour distant from town. Special trains will be provided, and will run to and from the Asylum at reduced charges. They will depart at One, and return at Five and at Seven. The charge for Return Tickets will be—First Class, 4s., and Second Class, 3s.

Ladies having Purses to present, and other persons holding Seated Tickets, will have Reserved Seats. Ladies presenting Purses with Five Guineas and upwards will take part in the ceremony. Purses and Copies of the Ceremonial may be had on application.

Gentlemen, Stewards, and others, will also be supplied with an opportunity of making their offerings on behalf of the Charity. Artists are invited to contribute something of their stores to ornament a great national institution. Form and colour are great means of education, and of gratification in the training of such a family.

Persons within a reasonable distance are invited to give cheerfulness to the day, by the presentation of Plants and Flowers. Presents also, adapted to the cultivation of the little farm, which is to be mainly worked by the family, will be very appropriate and acceptable.

The Musical arrangements, instrumental and vocal, are in the hands of Mr. BENEDICT, who has generously offered his services. No other pledge need be given of their excellence and propriety. Refreshments of the best kind will be provided by Mr. Babbie, of the London Tavern, at regulated charges.

No Admission without Tickets. Each Subscriber is entitled to one Free Ticket, 4s. 6d. each, to the day of the Opening. They are to be shown, but not given up. They are to be had at the Office of the Stewards, or at the Gate on the day of Opening.

All contributions will be thankfully acknowledged. Every information may be had at the Office.

We plead for those who cannot plead for themselves. Those who have most mind will pity those who have the least. The greater the necessity the greater the charity. It is more blessed to give than to receive.

JOHN CONOLLY, M.D. D.C.L. } Gratuitous
ANDREW REED, D.D. } Secretaries.

N.B.—The Board request a perusal of the last Report, which may be had gratuitously at the Office, 25, Foultry.

Donations and Subscriptions will be thankfully received, and all papers and needed information cheerfully supplied.

Donors—Smith, Payne & Smiths, Lombard-street.
Drummond, 49, Charing-cross; Messrs. Hoare, Fleet-street; Sir Samuel Scott, Bart. & Co., 1, Cavendish-square; and Messrs. Richard Twining & Co., 215, Strand.

Office, 25, Foultry, June 18, 1855.

NAVIGATION SCHOOL, under the direction of the BOARD OF TRADE.—Separate Classes for Masters and Mates in the Merchant Service at 10s. per week, and for Seamen at 6d. per week, meet daily at the Sailors' Home, Wells-street, London Docks. Apprentices admitted free—Application to be made at the Sailors' Home.

TO WIDOWERS.

A LADY of many years' experience in the care and management of CHILDREN wishes to meet with an ENGAGEMENT in the Family of a Widower, where, in addition to her undertaking the Education of his Children, her thorough knowledge of Housekeeping would be found an acquisition. She is competent to impart a solid English Education, also Music, French (acquired in Paris), Italian, Drawing, &c. Having for some years had the entire charge of a motherless little girl, she feels fully qualified to watch over the health and comfort of her Pupils, and being most respectfully connected, would expect to be treated entirely as a member of any family she might enter. Most unexceptionable references offered, and a moderate Salary only required.—Address Miss BASSITT, Post-office, Hartley Row, Winchfield, Hants.

LIBERAL EDUCATION.—Mr. JAMES SHERRAT, M.A., has recently opened MANOR HOUSE, HATFIELD, for the reception of Pupils. A careful grounding is guaranteed. Speaking French constantly practised. Healthy exercise secured. Moral and Religious training earnestly attended to. Mr. Sherratt is high a Master in Mathematics, and brings the principles of Comparative Philology to bear upon the teaching of Languages; progress is thus greatly accelerated, while from the very commencement the reasoning faculty is exercised as well as the memory. Terms (inclusive) from 20 to 30 Guineas. The Sons of Widows of limited means received at a reduced charge. The highest references given.

BONN ON THE RHINE.

GERMAN PROTESTANT ESTABLISHMENT for YOUNG GENTLEMEN, opened 1847, under the Direction of HERK THOMAS, a native of Bonn, combines the advantages of a sound Classical and Commercial Education with all the comforts of an English home. German, French, and English taught by most eminent Masters. Terms moderate. Apply by letter to Th. Th. Messrs. Dulau & Co. Booksellers, 37, Soho-square; or to the Director, at Mr. Mann's, Guild Pitts, Stratford-on-Avon.

EDUCATION IN GERMANY.—Parents desiring to send their Sons to Germany for the purposes of instruction, or EDUCATION, may suitably place them with a German Family at Hanover. Good references given and required.—Apply to Mr. BONN, Hanover, care of Royal Hanoverian Railway Direction.

SCHOLASTIC.—FRENCH and GERMAN taught, Grammatically or Conversationally. Privately or in class, limited to Six Pupils, by HERR KOCH, Professor at the Philological School, London. Schools and families attended. Translations done. For Prospectus, terms, &c. apply at 45, Upper Albany-street, Regent's Park.

DR. ALTSCHUL'S LECTURES AND READINGS.—To Literary Institutions, Schools, and Families.—LECTURES (in English) combined with Dramatic and Literary Readings, are delivered by DR. ALTSCHUL, M. Ph.D., Examiner Royal Coll. Preceptors, Professor of the German, Italian, and French Languages and Literature.—Chandos-st., Cavendish-square.

SCHOOL ASSISTANTS, duly qualified, in search of Engagements either in Ladies or Gentlemen's Establishments, are invited to Register their Names, Qualifications, and References, in person, at Messrs. BROTHER'S School Booksellers and Stationers, 130, Aldersgate-street, London. These Registers are opened Half-Yearly, for One Month, from the 15th of December and June. No charge is made, the object being to provide Messrs. B. a connexion with Assistants of ability and worth.

MISS POLE, having made arrangements for the reception of EIGHT YOUNG LADIES as RESIDENT PUPILS, in addition to her Morning Pupils, has the honour of announcing that the Studies commenced April 4th, at her residence, 33, Circus, Bath, where the Plan of Study and Prospectuses may be obtained.

TO PUBLISHERS OF SCHOOL BOOKS.

The usual Half-yearly EDUCATIONAL NUMBERS of the MANCHESTER WEEKLY ADVERTISER will be published on July 7th, 1855, and will, as usual, be forwarded to the principal Scholastic Institutions throughout the kingdom in addition to the regular circulation, which embraces all the Educational Establishments of importance in Manchester and the surrounding district. The already very extensive circulation of the Advertiser will now be immensely increased in consequence of the repeal of the Newspaper Stamp, which has just come into operation. Advertisements are requested to be sent without delay, addressed to the Proprietors, GALT, GENT & CO., 35, Market-street, Manchester.

A FIRST CLASSMAN (Classical Honours, Durham, 1853.) is desirous of meeting with one or more PUPILS, with whom he would read during the ensuing Vacation, either in England or on the Continent. Address B.A., Darling's Clerical Library, Queen-street, Lincoln's Inn.

WANTED IMMEDIATELY, A LADY of good natural powers, and of sound Church of England principles, to undertake the daily instruction of the INFANT CLASS in the CHELTENHAM "COLLEGE FOR YOUNG LADIES." Good references will be required.—Address the Lady Vice-Principal, Canby House, Cheltenham.

TRAVELLING or RESIDENT MEDICAL ATTENDANT.—A Gentleman, who has been residing in Italy with an English Nobleman during the past winter, wishes for a RE-ENGAGEMENT. He is highly educated, generally as well as professionally, has seen much practice, is familiar with the Continent, and speaks fluently. For references, &c. address M. B. C. S., care of Mr. C. H. May, 33, Gracechurch-street.

BRIGHTON.—A LADY, residing in one of the best situations in Brighton, is anxious to secure, either for the summer or permanently, YOUNG LADIES (or children accompanied by a nurse) requiring sea-bathing and kind care.—Address B. R., care of Mrs. Roe, 36, Western-road, Hove.

TO PARENTS and GUARDIANS.—An ARCHITECT and SURVEYOR in extensive practice has a VACANCY for a gentlemanly, well-educated youth as a PUPIL. The best references will be given and required.—Address E. G., Messrs. Waterlow & Sons, Parliament-street, Westminster.

TO PARENTS, &c.—Mr. GEORGE HAYES, 66, Conduit-street, Regent-street, has a VACANCY for a PUPIL. He would be fully instructed in Mechanical as well as Operative Dentistry of the highest order, would join the family circle, and receive many unusual advantages. If desired, he could attend the Classes at either of the Colleges.

BEN RHYDDING HYDROPATHIC ESTABLISHMENT.

PHYSICIAN—Dr. WILLIAM MACLEOD, F.R.C.P.S.
SURGEON—Mr. TAIT.
Prospectus and Terms to be had of Mr. R. C. TAYLOR, House Steward, Ben Rhydding, Otley, Yorkshire.

HYDROPATHY.—MOOR PARK MEDICAL and HYDROPATHIC ESTABLISHMENT, near Farnham, Surrey, within three miles of the Camp at Aldershot. This Institution is now open for the reception of Patients under the Superintendence of Dr. EDWARD W. LAKE, A.M. M.D., Editor of the LANCET. Dr. Lake may be consulted on every Tuesday between half-past 12 and 2, at 61, Conduit-street, Regent-street.

HANOVER SQUARE ROOMS.
MARTIN'S EXTRAORDINARY and SUBLINE PICTURES, VALUED AT 8,000 GUINEAS. THOMAS M'LEAN, Publisher, Haymarket, has much pleasure in announcing to the Nobility and Gentry of London, that he has made arrangements to exhibit a new and beautiful series of Pictures, for a limited period, in the Hanover-square Rooms, the three unrivalled Works of Art—

THE LAST JUDGMENT,
AND THE
GREAT DAY OF HIS WRATH.

Painted by the late John Martin, Master of "Belshazzar's Feast," &c. &c., and finished only four months prior to his death.

These wonderful productions have been on view in the City for the last two months, where upwards of 70,000 persons inspected them, and created universal admiration.—Hours of exhibition, from ten till six daily, admission by Invitation Card, or 6d. each.

SPECIMENS OF PATHOLOGY.—The QUEEN'S COLLEGE, Galway, being desirous of increasing its PATHOLOGICAL MUSEUM, is ready to PURCHASE MORBID SPECIMENS, properly put up, and accompanied by authenticated details of the Cases.—Applications, stating full particulars, to be addressed to the Dean of the Medical Faculty, Queen's College, Galway.

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REVIEWS

Catalogues of the Imperial Library: Catalogue of the History of France—[Catalogues de la Bibliothèque Impériale, &c.] Tom. I. Paris.

A good catalogue of books is a very rare production; a good printed catalogue is rarer still; but a printed catalogue, whether good or bad, of a large library is the rarest production of all. We do not, of course, speak of booksellers' or auctioneers' catalogues: these are not legitimate objects of criticism, and are good enough if they enable their compilers to sell their wares. But the catalogue of a large public library stands upon a different footing. It must be a guide to the student and an inventory for the guardians of the collection. Every entry consists of several facts, each of which must be stated with precision, or the catalogue ceases to be a guide, and becomes positively mischievous. Names, and dates, and sizes are abstract things, and consequently errors are easily committed in transferring them to paper; and a small blunder may make a strange alteration in a title itself. We remember once seeing a German title, in which by writing *a* instead of *u* the word *Fussreise* became *Fassreise*, and thus a journey *on foot* was turned into a journey *in a tub*. When to such points, which require only minute care, are added the more serious difficulties arising from the different forms of the same name as presented in different languages, and sometimes in the same language,—the embarrassments arising from works published anonymously,—from serial and periodical publications,—from collections,—from works the true or entire contents of which are not shown by the title-pages,—some idea may be formed of the labour imposed upon the conscientious cataloguer who wishes to tell "the truth, and the whole truth." These are the difficulties which James, and Fisher, and Audiffredi have described so eloquently in the prefaces to their respective works;—works which they desired to make what they ought to be—true and complete. These are the difficulties which every practised librarian experiences in his daily labours, and knows how to appreciate. These are the difficulties which have made the progress of the new Catalogue of the British Museum slow; and these, no doubt, were some of the difficulties which retarded the progress of the Catalogue of the Imperial Library of Paris prior to the year 1852.

We have been induced to make these remarks, because in the Catalogue which stands at the head of this article we find no recognition of the difficulties attending the construction of every good catalogue; and because we find a promise of rapid execution, which we conceive cannot be redeemed but at the expense of the utility of the work itself. Before examining this volume, we will give a short account of its previous history.

In the year 1838 the Minister of Public Instruction directed his attention to the state of the catalogues of the various collections in the Royal Library at Paris, and obtained a credit for 1,264,000 francs, or 50,560*l.* sterling, to be expended in the preparation of a catalogue of the printed books, in supplying deficiencies, and in binding. After the lapse of twelve years—that is, in 1850,—a commission was nominated for the purpose of inquiring into the progress made in the work, and the time and amount of money that would be required to complete it. The chief officer of the catalogue department made a report upon the subject in June 1850, wherein he stated that the number of titles prepared for the Catalogue of Printed

Books was 171,190,—that ten years would be required to complete it,—that that portion of it comprising the History of France would be finished in less than a year, and that it would not be possible to commence the printing before the beginning of the year 1852. He further undertook that titles should be prepared at the rate of 140,000 per annum. At the commencement of 1852 it would appear that he was not prepared to redeem his promise of going to press; and in the month of January of that year was carried into effect a suggestion, made by the Commission of 1850, that an officer should be appointed who should be alone responsible for the preparation of the Catalogues. Such a labour was clearly incompatible with the ordinary and arduous duties of the principal officer of the Department of Printed Books. M. Taschereau was, on the recommendation of the Minister of Public Instruction, appointed to this office. By a report made to M. Taschereau in the following February, it appeared that during the last twenty months 68,826 titles of works on French History had been prepared, leaving a vast deal in this class still to be done both in cataloguing and classification; while to the other classes of English History, Medicine, Universal History, Jurisprudence, Greek and Roman History, Science and Art, and Dramatic Music, the increase had only been 8,642; or in other words, the efforts of the cataloguers had been directed almost exclusively to the division of French History,—with which it was proposed to commence the printing of the new Catalogue. After enumerating some of the difficulties which retarded the progress of the work, the chief of the catalogue department declared his inability to advance more rapidly, and shortly afterwards resigned his post. M. Taschereau proceeded at once to remodel this branch of the service. In June, 1852, it was found that 250,660 titles were prepared, of which 135,783 belonged to the class of French History.

We are not told when the printing of the volume before us commenced; but the Report of M. Taschereau to the Minister prefixed to it, and announcing its completion, bears date December 25, 1854. It is divided into three chapters, the first comprising what the compiler terms 'Preliminaries and Generalities,'—that is to say, bibliography, general treatises, geography, and descriptions of France, statistics, general history and collections. The second chapter embraces the history of France by epochs,—viz. ethnography, Celtic and Gaulic history, origin of the Franks, generalities of the first, of the second, and of the third race, of the French Revolution, and of the Imperial dynasty, and works relating to several reigns. The third chapter comprises the history of France by single reigns, and is carried down to the reign of Louis the Fourteenth. All these divisions have their sub-divisions, amounting altogether in this volume to about 250. The total number of entries is 16,036, of which 9,322 are original works, 4,284 are subsequent editions of works previously entered, and 2,430 are duplicate entries or cross-references. The subsequent volumes of this class, French History, will comprise journals and periodical publications, ecclesiastical history, constitutional history, administrative, diplomatic and military history, manners and customs, archaeology, numismatics, local history, nobiliary and genealogical history, and, finally, French biography. M. Taschereau proposes to print a supplementary volume to this class, which shall embrace all the current additions to the library which may have been received too late for previous insertion,—all those which may have been over-

looked, and all those which are contained in the other public libraries of Paris.

Prefixed to the volume are twenty-six rules, which have been followed in its preparation. A classed catalogue has this advantage over one that is alphabetical, that the titles not requiring headings—a most fruitful, perhaps the most fruitful source of difficulty—is avoided. It is nothing to the cataloguer that he finds the name Buckingham spelt in nine different ways, and that of Raleigh in eleven. He gives the name as he finds it, and puts off settling the proper form until the index is prepared, which may not be done in his time, or may not be done at all. The greater part of these twenty-six rules refer, as a natural consequence, to pure technicalities, such as the signs to indicate an abridged title and other points of equal indifference. There are one or two, however, which deserve notice. One of the rules is, that all languages, other than Greek, Latin, and their derivatives, of Western Europe are followed by a translation in French. In practice, this rule has been modified, for only a few words of the foreign title are given, and then follows the translation of the entire title. This practice may be convenient for the cataloguer; but it is very objectionable, as it destroys the means of identifying a title, and consequently a book.

Another rule is, that the name of the printer is not given excepting in those cases where there is no name of a publisher, or where the name of the printer constitutes the sole difference between two editions. This rule, in a great number of instances, has not been followed in the case of early printed books; and here the actual practice is certainly far better than the rule, which is good enough for books printed in the latter part of the seventeenth century and subsequently, but ought never to be applied to those printed previously.

One important feature in the compilation of this Catalogue is, the rule adopted with respect to collections. When the titles of the pieces contained in the collection are indicated on the title-page, cross-references are given from them; but when the title-page does not set out the several pieces contained in the collection, no cross-references are given. Thus, under the several divisions of this Catalogue, we find the works contained in the collections of Guizot, Buchon, Petitot, Michaud et Poujoulat, and the *Panthéon littéraire*,—the contents of which any one may know by looking at their title-pages,—while the important pieces contained in *Du Chesne*, *Dom Bouquet* and others find no place here, because their title-pages leave the reader in the dark as to their special contents. Where assistance is most needed it is withheld, and this in order to add a little to the rapid progress of the compilation of the Catalogue. This is a very grave error. M. Taschereau, in his report to the Minister of Public Instruction, prefixed to the volume, alleges as his reason, that collections of this nature are *innumerable*, and that to give these cross-references would extend "*sans mesure*" the number of volumes of the Catalogue. He does not deny their importance, and, by thus showing their extent, shows the extent of the loss his system imposes upon those for whom his Catalogue is intended.

M. Taschereau informs us, in his Report, that the collections, of which he only gives the title-pages, will, so far as they refer to French History, be analyzed by one of the assistants attached to the Library, M. Guérin. But this labour is to be performed by M. Guérin as a private work, and during his leisure hours. The benefit, in its fullest extent, will only be partial,—that is, it will only extend to the History of France, and will depend entirely

upon the zeal, health and leisure of a private individual.

Again, when a work is published anonymously, or when the name of the author does not occur upon the title-page, but in some other part of the work, the name is supplied between parentheses; no distinction being made between the work which is anonymous and the work which is not. This is, to say the least, an extremely loose mode of proceeding. And here we may observe *en passant*, that the names of the authors of anonymous works are not always given even when supplied by Lelong.

We have already said that the preparations for this Catalogue commenced as early as the year 1838, and that by the month of June, 1852, as many as 135,783 titles were prepared. Many, no doubt, have been added since. Indeed, the volume itself bears evidence of inequality in its execution. Although M. Taschereau in his Report reminds the Minister that his duty was to compile a catalogue and not a bibliographical work, many of the titles, especially those of early printed works, contain a great deal of important bibliographical description, and give evidence of great care and skill in their preparation,—while others are clearly drawn up under the order to stick to the title-page and make good speed. The compilers may have been slow prior to 1852, but the work they did was done well, if the titles of the books in the Reserve may be taken as a sample.

In the objections we feel it our duty to bring against this volume of the Imperial Catalogue, we have no inclination to include blunders which may arise from inadvertence or accident. Such are inseparable from every work, especially from a work of this description. The sixty errata corrected at the end of the volume constitute an ample admission that the compilers do not lay claim to be immaculate. We have noticed others ourselves, such as No. 617, on p. 332, where the date 1589 is printed 1859; and No. 2,457, on p. 560, where we are not told, as we ought to have been, that Joannes B. Ædus is a pseudonyme for Nicolas Rigault. But we strongly protest against a system of which the following will serve as an example. At p. 70, No. 120, we find:—

"Histoire de France depuis l'établissement de la monarchie française dans les Gaules, ... par le P. Gab. Daniel, ... Paris, S. Benard, 1696, 1 vol. in 4to. (Le premier volume a paru seul. L'ouvrage entier n'a été publié qu'en 1713.)"

"E.—1755-1757. Augmentée de notes, de dissertations critiques et historiques de l'histoire du règne de Louis XIII. et d'un journal de celui de Louis XIV. (par le P. Griffet), et ornée de plans, de cartes géographiques et de vignettes. ... Paris, chez les libr. associés, 17 vol." &c.

This last entry refers to another edition of Daniel's work having a title similar to that of the first edition, with the addition of the words commencing "augmentée," &c., and of course any one seeing these two entries would suppose that the edition of 1755-57 was accompanied by dissertations, and that the first edition was not. Lelong, on the contrary, informs us, in his 'Bibliothèque Historique de la France,' that at the end of the first edition there are no less than eight dissertations, six of which have not been reprinted in the later editions. Again, at p. 280, No. 297, we find:—

"Bref et sommaire recueil de ce qui a esté fait et de l'ordre tenu à la joyeuse et triumpante entrée de... Charles IX. de ce nom roy de France, en sa bonne ville et cité de Paris, ... le mardi sixiesme jour de Mars. Avec le couronnement de... Madame Élisabet d'Austrie son épouse, le Dimanche vingt-cinquesme. Et entrée de ladite dame en icelle ville le Jeudi xxix. dudit mois de Mars, M.D.LXXI. (Par Simon Bouquet V.) Paris, O. Codoré, 1572, in-4to."

—At the end of this volume, there is a poem by the celebrated Étienne Pasquier, occupying eighteen pages, entitled 'Congratulation de la Paix faite par sa Majesté entre ses subjectz l'unziesme iour d'Aoust, 1570.' This poem is passed over in the Catalogue altogether, although important from its subject and interesting on account of its author. Neither are we told that a part of this volume, comprising the account of the coronation of Elizabeth of Austria, has a title-page bearing date 1571. These are the natural consequences of the rule that the Catalogue is not bound to look beyond the title-page. And these are omissions which, it must be borne in mind, M. Guérin's supplementary work will not supply.

The Commission, in 1850, named twelve years as the period within which the Catalogue of printed books would be completed, and eighteen years for printing it; and estimated the number of volumes in quarto at from 65 to 72. M. Taschereau adopts the number of volumes, promises the completion of the work within the twelve years, and anticipates that the time estimated for printing may be much curtailed. Energy and determination will work marvels, but there are limits which even these noble qualities cannot exceed. The Emperors Napoleon the First and Third have accomplished great things by a determined will,—but they never made a Catalogue; and we strongly suspect that M. Taschereau, as his experience enlarges, will be induced to moderate his promises. We have seen that the class of French History was greatly advanced very soon after M. Taschereau entered upon his duties. He had therefore, fortunately for the public and himself, a large fund to commence with; and the energies of his department have been principally directed towards the completion of this class. By confining himself to the title-pages of his books, and ignoring bibliography, his titles can be prepared more rapidly, although at the expense of a great deal of usefulness; by entering the same work in two classes he gets over a great difficulty in the preparation of a classed catalogue,—that of deciding upon the proper place for a work which may belong to more classes than one; although, again, by so doing, he greatly increases the bulk of his Catalogue. He has, thus, much in his favour; but still 250,000 titles, the number ready in June, 1852, will only fill about fifteen volumes like the present. Seventy-two such volumes would require upwards of 1,100,000 titles, and each class must, or ought to, be completed before the printing of it commences. As it is, the work will be burthened with supplementary volumes for the current additions, &c., and undue haste will only add to this evil.

Without entering into the question of the relative advantages of alphabetical and classed catalogues, we feel bound to express our opinion that for those who wish to find a particular book this Catalogue with its numerous and minute subdivisions will not afford very ready facilities. One example will suffice to explain our meaning. There is a subdivision of "Ouvrages relatifs à plusieurs règnes à partir de François premier." A student wishes to find the work entitled 'Histoire véritable des Guerres entre les deux Maisons de France et d'Espagne, durant les règnes des très-chrétiens rois François I., Henri II., François II.,' &c. If he look for this under the division mentioned above he will not find it, but he must turn to another, for books classed as "Généralités des Guerres d'Italie et de la Rivalité des Maisons de France et d'Autriche,"—under which the work in question is placed.

We do not make these remarks in a captious spirit; but we have felt it our duty to make

them because the contemplated Catalogue is too important not to create a natural anxiety that its execution should correspond with its importance,—that the student and the scholar should derive the greatest possible benefit from the enlightened liberality of the French Government,—that a work in this first instalment of which so much is really good, should not be spoiled by over-haste, by energy wrongly directed.

In addition to the Catalogue of Printed Books, there are in course of preparation those of the Manuscripts—of the Medals and Antiques—of the Geographical Collection, and of the Prints. Altogether, this series of volumes, if properly executed, will form one of the most important and extraordinary works that ever issued from any press in the world.

The Private Life of an Eastern King. By a Member of the Household of His late Majesty Nussir-u-deen, King of Oude. Hope & Co.

OUR readers have already heard of this strange book. The writer—now in this country—has been accused beforehand of a design to provoke popular indignation against the Court of Lucknow, and of a desire to aid the agitation, now growing warm in the Presidency of Bengal, in favour of extinguishing the native dynasty of Oude, and of annexing that fine province to the Anglo-Indian Empire. After fair perusal of what he has written, we acquit him of all such serious thought. His object is to amuse. The depositary of a good deal of strange experience, he seems to have felt a call to contribute his mite to a better understanding in his native land of the marvellous phantasmagoria of Lucknow Court life. How far the knowledge placed at our service—the vistas opened to our view—may influence public opinion for or against those agitators in Calcutta who call on the Imperial Government to step between an oppressed people and a despotic rule, is not his affair. The writer almost ignores politics. He paints the royal household as he saw it. His object is to make an interesting book; and we must admit that in this purpose he has attained a complete success.

The whole story reads like a lost chapter from the Arabian Nights, as our readers will see by a few extracts. Here is our author's first interview with the King of Oude.—

"No one must approach an Eastern monarch empty-handed. A nuzza, or present, must always be offered, and is offered by every one, even at the ordinary levees, the king returning another of greater value subsequently. * * I remained at the end of a walk to await his arrival. My present (five gold mohurs) rested on the open palm of my hand, a fine muslin handkerchief being thrown over the hand, between it and the pieces of gold. The palm of the left hand supported the right, on which the muslin handkerchief and the money were placed. In that attitude I awaited his majesty. It was my first lesson in court etiquette; and I could not help thinking, as I stood thus, that I looked very like a fool. My hat was resting on a seat hard by. I was uncovered, of course; and the day was sunny and hot. Before the king came round, I was in an extempore bath. At length the party approached. His majesty was dressed as an English gentleman, in a plain black suit, a London hat on his head. His face was pleasing in its expression, of a light, a very light sepia tint. His black hair, whiskers, and moustache contrasted well with the colour of the cheeks, and set off a pair of piercing black eyes, small and keen. He was thin, and of the middle height. As he approached, he conversed in English with his attendants. What they were talking about I forget, although I heard their conversation; I was too much taken up with myself, in fact, to pay much attention to it. The king drew near, smiled as he approached me, put his left hand under mine, touched the gold with the fingers of his right hand,

and then observed: 'So you have decided on entering my service?'—'I have, your majesty,' was my reply.—'We shall be good friends. I love the English.' So saying, he passed on, resuming his former conversation. I joined the attendants. 'Put your gold mohurs up at once,' whispered my friend, 'or some of the natives will take them.' They were slipped into my pocket forthwith. I took up my hat, and followed the party into the palace."

The King was fond of Europeans—of Europeans not in the Company's service, and the chiefs of his household were men of English birth. Some of their offices were little worse than Court sinecures. For instance,—

"One was nominally the king's tutor, employed to teach him English. The king valorously resolved over and over again to give up an hour a day to study; for he was anxious to speak English fluently. As it was, he was often obliged to eke out his sentences with a Hindostanee word. I have seen his majesty sit down by the tutor, some books on the table before them.—'Now master'—(he always called his tutor 'master')—'now master, we will begin in earnest.' The tutor would read a passage from the *Spectator*, or from some popular novel, and the king would read it after him. The tutor would read again. 'Boppery bopp, but this is dry work!' would his majesty exclaim, stretching himself, when it came to his turn to read again; 'let us have a glass of wine, master.' The glass of wine led to conversation, the books were pushed away, and so the lesson ended. Such lessons seldom occupied more than ten minutes. The tutor got about fifteen hundred pounds a year for giving them."

—Of these members of the royal household—a real historical personage—was one, the King's barber, who might have stepped out of the Arabian Nights bodily:—

"The barber was the greatest man of the five. His influence was far greater than the native prime minister, or Nawab. He was known to be an especial favourite, and all men paid court to him. His history, truly and honestly written, would form one of the oddest chapters of human life. All that I knew of him was this:—He had come out to Calcutta as cabin-boy in a ship. Having been brought up as a hair-dresser in London, he had left his ship, on arriving in Calcutta, to resume his old business. He was successful; he pushed and puffed himself into notoriety. At length he took to going up the river with European merchandise for sale; he became, in fact, what is called there a river-trader. Arrived at Lucknow, he found a resident,—not the same who was there when I entered the king's service,—anxious to have his naturally lank hair curled like the governor-general's. The governor-general was distinguished by his ringlets; and the governor-general is, of course, 'the glass of fashion and the mould of form' in India. The resident would be like him; and the river-trader was not above resuming his old business. Marvellous was the alteration he made in the resident's appearance; and so the great saheb himself introduced the wonder-working barber to the king. That resident is in England now, and writes M.P. after his name. The king had peculiarly lank, straight hair; not the most innocent approach to a curl had ever been seen on it. The barber wrought wonders again, and the king was delighted. Honours and wealth were showered upon the lucky coiffeur. He was given a title of nobility. *Sofrus Khan* ('the illustrious chief') was his new name, and men bowed to him in Oude. The whilom cabin-boy was a man of power now, and wealth was rapidly flowing in upon him. The king's favourite soon becomes wealthy in a native state. The barber, however, had other sources of profit open to him besides bribery: he supplied all the wine and beer used at the king's table. Every European article required at court came through his hands, and the rupees accumulated in thousands. 'What shall be done unto the man whom the king delighteth to honour?' is a question as apt now in every oriental court as it was when the Jewish queen recorded it. Nussir put no bounds to the honours he heaped upon the fascinating barber; unlimited confidence was placed in him. By small degrees he had at last become a regular guest at the royal table, and sat down

to take dinner with the king as a thing of right; nor would his majesty taste a bottle of wine opened by any other hands than the barber's. So afraid was his majesty of being poisoned by his own family, that every bottle of wine was sealed in the barber's house before being brought to the king's table; and before he opened it, the little man looked carefully at the seal to see that it was all right. He then opened it, and took a portion of a glass first, before filling one for the king. Such was the etiquette at the royal table when I first took my place at it. The confidence reposed in its attacks on the barber was soon generally known over India, or at all events in Bengal. The 'low menial,' as the *Calcutta Review* called him, was the subject of squibs, and pasquinades, and attacks, and satirical verses without number; and marvellously little did the low menial care what they said of him, as long as he accumulated rupees. They had the wit and the satire, and he had the money; so far he was content. Of the newspapers, the most incessant in its attacks on the barber was the *Agra Uckbar*, a paper since defunct. Shortly before I left Lucknow, he employed a European clerk in the resident's office to answer the attacks of the *Uckbar* in one of the Calcutta papers with which he corresponded; and for this service the clerk was paid 100 rs. (10*l.*) a-month. So that, if the barber had not his own poet, like the tailors in London, he had, at all events, his own correspondent, like the *Times*."

An Oriental interior to match this portrait of an Oriental favourite is offered in the following scene,—a quiet household dinner:—

"We had no sooner taken our seats, than half-a-dozen female attendants, richly dressed and of great beauty, came from behind a gauze curtain or screen that occupied one end of the room. I was warned not to gaze upon these ladies too curiously, as they were supposed to be kept from the eyes of man, like other ladies of the harem; supposed so only, however. During the evening I found many opportunities of regarding them without subjecting myself to observation, or without appearing to take any notice of them. They were all young and handsome. Their colour was of the brunette tint of an Andalusian belle, not darker; and their jet-black hair, taken back from the forehead, and twisted in rolls behind, ornamented with pearls and silver pins, formed a pleasing contrast with the delicate tint of their skin, and the flush of excitement which tinged their cheeks. An outer covering of thin semi-transparent cloth, richly embroidered, was thrown over the form, and partially rested upon the back of the head. The outlines of the shoulders were quite distinct through the thin envelopes in which they were enrobed, all more or less transparent. The heaving of the chest, as they waved gently fans, made of peacock's feathers, backwards and forwards over the king, was beautiful to see. The lower portion of the person was hidden in wide *pyjamas*, or Turkish trousers, made of satin, of a bright crimson or purple colour. These *pyjamas* fitted closely to the waist, and gradually became looser and more voluminous as they descended. They were collected above the ankle with gold-embroidered belts, corresponding to those dimly seen through the gauze cloak at the waist. They took their stations noiselessly behind the king's chair. He made no remark. No one seemed to regard them at all. It was the ordinary routine of the dinner-table; nothing more. Their arms were bare nearly to the shoulder; and as they waved their feathery fans gently about, two at a time, gracefully drawing them in succession above and about the king's chair, it was a sight worth seeing. If the females of India excel in any species of physical beauty, it is particularly in the fine mould of the limbs. A statuary might have taken those delicately-shaped arms and hands as models for his *Venus*. There they plied their graceful task silently and monotonously the whole evening, fanning and attending to the king's hookah by turns, relieving each other in regular succession, until his majesty left the table, or (as was more generally the case) was carried from the table into his harem."

—These dinner-parties, with their gay surroundings and the suggestive glimpses which they sometimes offered into the luxurious mysteries of Eastern life, have evidently a hold on

the imagination of the English servitor. Another dinner gave him further opportunities for observation:—

"On my first appearance at the royal table, the amusements for the evening were a puppet-show and the usual nautch-girls. His majesty laughed heartily at the performances of the little burlesques of men and women; laughed heartily, and enjoyed himself. The barber saw that his majesty was pleased, and condescended to express his approbation also of the show. The nautch-girls exhibited their fine figures in graceful attitudes, advancing and retiring, now with one hand held over the head, now with the other. Their faces were not so captivating as those of the female attendants behind his majesty; but their forms were perfectly moulded, and they managed their limbs with a graceful dexterity not to be surpassed. Voluptuous is, perhaps, the title that most correctly indicates the entire character of their performance. Attendant musicians played upon a species of lute and tamborine behind them, advancing and retreating with them, and accompanying the instruments with their voices. The instrumental seemed the principal part of the musical performance; the voice accompanied it, rather than it the voice. But nothing of all this graceful attitudinising and profuse exhibition of fine forms was attended to by the king or his party. The nautch-girls danced, and their attendants played and sang; but no man regarded them, unless it was myself. The king was taken up with the puppet-show, and every one looked at it and praised it. At length his majesty gave a whispered order to the barber, who went out, brought something in his hand, and gave it to the king. The regal chair was pushed back, and his majesty condescended to advance to the front of the puppet-show, going round the table as if to inspect it more closely. The owners exerted themselves to give still more satisfaction, regarding their fortunes as made. The king watched for a little; his hand was advanced suddenly, and as suddenly drawn back, and one of the innocent marionettes fell motionless upon the stage. It was quite plain that his majesty had a pair of scissors in his hand, and had cut the string. The performers must have been as well aware of this as we were, but they gazed in affected wonder at the catastrophe. Natives of India require no training in simulation or dissimulation. The king turned round, his face beaming with fun, and looked at us knowingly, as much as to say, 'Did I not do that well?' The barber laughed loudly in reply, and other courtiers joined in the chorus. But this was not the whole of the royal wit. The hand was pushed forward and drawn back again and again; and again and again did one after the other of the puppets fall dead and immovable upon the stage, every successive fall eliciting a shout of laughter from the table, and a blank look of astonishment from the general manager of the show, who was visible directing and superintending. When nearly all had fallen, the royal wit was satisfied, returned to his chair, ordered a handsome present to be given to the owner of the show, and it was withdrawn. During the rest of the evening the dancers and singers were criticised with more freedom than delicacy, the wine circulating freely, and his majesty indulging in it to a far greater extent than prudence would warrant. It will not be supposed that during all this time I kept my eyes altogether away from the gauze curtain drawn across one end of the apartment. I had been told previously that some favourites of the harem were allowed by his majesty to witness the dinner-parties from behind that screen, and that it would be rude to be observed gazing intently at it. I found many opportunities, however, of inspecting it without violating etiquette. It was thick enough to prevent our recognising faces or figures behind, although we could see faintly the outline of shadowy masses of drapery passing to and fro. One principal figure was seated on a cushion,—the reigning favourite, doubtless; and her jewelled arms and neck glared brilliantly ever and anon as the light flashed upon them. We heard, too, a sweet feminine laugh, as the puppets were cut down, issuing from behind the screen; for although we could not see distinctly through it on account of our distance from it, those on the other side no doubt could. The revel proceeded; songs were sung. His majesty became gradually more and more

affected with the wine he had taken, until his consciousness was almost gone; and he was then assisted by the female attendants and two sturdy eunuchs behind the curtain, and so off into the harem. It was astonishing how like a drunken king looked to an ordinary drunken unanointed man."

We have exhibited only one side of the royal character—its luxurious frivolity; its darker shade may be sought for in the book itself. The combats of wild beasts are well described, and with touches of nature and actual observation which answer for their literal truth. Altogether, this 'Private Life of an Eastern King' is a curious and interesting addition to the Oriental library.

Art-Hints: Architecture, Sculpture, and Painting. By James Jackson Jarves. Low & Co.

THIS book is interesting from its being the first work by an American author which embraces the subject of universal Art. It is a proof of the time having come when America desires to achieve intellectual, as she has already done material, triumphs. It was the author's observation of the indifference of a party of American tourists to the paintings of Titian in the church of Santa Maria della Salute, at Venice, as contrasted with the devotion of a fanatic student, that led him to write this useful and fervent book.

Mr. Jarves devotes a chapter to each of the great epochs of Art, and passes, by easy stages, from Greece to Rome, from Rome to Byzantium, thence to Florence and Milan, till he leaves Paris and enters London, in a panoramic view:—all the world's painters defile before us, and we, perforce, fall moralizing on their fates.

The lives of the great painters are much more full of incident and adventure than the lives of great authors.

It is true that Cervantes was a slave to the Moors, and lost an arm at Lepanto,—and that Harvey studied while shot were flying around him at Edgehill; but these are exceptions to a rule. We know little of even the faces of the great poets and great thinkers in comparison with the minute details that history has left us of such men as Cæsar or Alexander. We read that Horace was stout and bald and had weak eyes—that Milton was pale and gouty—that Chaucer, like Wordsworth, kept his meditative gaze bent upon the ground:—but how scanty are these facts compared with those that enable us to see, clear as in a mirror, Robespierre in his neat blue coat and yellow waistcoat, with his pale face bent down to smell the huge bouquet that he always wore at his button-hole—or Charles the Ninth blowing himself into a consumption with his huge hunting-horn, when tired of practising with his jewelled arquebuss at a covey of Huguenots!

But from the days of Fra Angelico the monk, to Paul Rubens the ambassador, the lives of painters have been variegated with the strangest adventures and the wildest alternations of fortune. Poets by nature, yet called from circumstances into active life, independent in aspiration, yet dependent upon the religious and the noble for existence, recruited from every rank and grade, their biographies present us with tragical scenes, less important in their results but no less interesting than those found in the histories of nations. From Giotto the shepherd, Murillo the street urchin, and Andrea del Sarto the tailor's son, to Perugino the errand-boy, Tintoretto the dyer, and Ghirlandaio the goldsmith, we see men of all classes and of all nations urged forward by a kindred aspiration,—somereaching the highest honours and others perishing miserably, victims of their own passions, of their rivals' jealousy, or of their patrons' avarice. Fiction cannot furnish us with stranger

facts than Margaritone dying from vexation at the Byzantine style being subverted by the reforms of Giotto,—Francia in despair at reading of the fame of Raphael,—or Dominico Veneziano stabbing his rival Andrea del Castagno, in order to obtain the sole honour of inventing oil-painting. How we mourn for Raphael dying at thirty-seven, and Giorgione at thirty-four! How we delight in Michael Angelo at eighty-nine still fervid in the art he loved, and Titian at ninety yet holding a palette on his thumb! What poet has given us a scene so touching as Del Sarto dying of the plague in solitude, deserted by his base mistress and timorous friends,—or Signorelli painting the portrait of his dead child? We remember Guido dying in a sponging-house, and Correggio in the obscurest poverty. How we delight to look back on Dante reciting his poem to his friend Giotto as he is painting his likeness,—on Fra Bartolommeo relating to Raphael the divine thoughts on Art that he had once heard from Savonarola beneath the damask rose-tree in the garden of the Convent of St. Marco,—or on Jordaens and young Teniers bending over the shoulder of Rubens as he paints his 'Peace and War,' while Vandyke, his keen eyes sparkling with fun, is painting bright blue the nose of the vagabond Brauwer, who is fallen in a drunken sleep at his easel.

Then for the triumphs of painters. Do we not remember how all Florence flocked to the house of Cimabue, inasmuch that that quarter of the city acquired the name of *Borgo Allegri*, the "Joyful Quarter," and how a few days after the painting was carried in solemn procession to the Church of Santa Maria Novella to the sound of trumpets and the music thunder of the bells? We see Charles stooping to pick up the pencil that Titian had dropped,—Velasquez jesting with the gloomy Philip,—Bellini presenting fierce Mahmoud with a picture,—Fra Sebastiano, the poor musician, turned painter, seated among the rich princes of Venice,—and Annibale Carracci, the tailor's son, feasted in the Palace of the Farnese. Art is essentially republican; and we find in the history of Art that real genius always rises to its proper level. The son of the unknown painter of Urbino was the companion of Popes, and had he lived would have himself become a Cardinal. Fra Lippi was a poor Carmelite; Fra Bartolommeo, like Fra Angelico, a humble Dominican,—yet the noble Da Vinci and the high-born Buonarroti are now enshrined with these in one common record of genius.

But to return from our wanderings to the author and the book before us. Mr. Jarves's language occasionally has a rich flow of harmony, and displays a strong nervous structure, that indicates a strong thinker. Take, for instance, the following thoughts on Art.—

"Without an intimate knowledge of Nature we are incompetent to judge of Art, because Art, correctly speaking, is but the mirror of Nature. Whenever it steps beyond what we see and know of the natural world, it seeks the superhuman, and, therefore, strictly speaking, the impossible. Still there are conceptions with which the artist may clothe his work that savor so directly of spiritual life, finding their being in his imagination, as to elevate our feeling above the ordinary range of creation, and bring us nigher to the throne of God. Yet even in these cases it will be found that all forms are borrowed of earth, and made typical or supernaturally beautiful, only through the ennobling power of imagination, seeking its ideal form in realms of perpetual bliss. So, when imagination descends to draw up from the depths of everlasting misery, shapes and passions steeped in crime, conscience-wrecked souls that have become the sport of devils, helpless and hopeless for eternity, amid torturing fires that annihilate but to recreate, and consuming flames that eat up all spirit matter, but keep alive the sensual, it still borrows

the forms of the natural creation. It typifies fiendish joy, and depicts demon forms with their food of human woe, and retribution of human sin, in shapes that savor of earth, while borrowing their foul garments, prolific horror, and hideous natures from their homes of filth, falsehood, and ugliness. Such is the unfathomable power of that faculty which stops not upon the confines of nature, but ever strives to fathom the invisible and explore the future."

About Turner Mr. Jarves raves, though he does not see in him all perfection. He says:—

"To no artist is the lover of Nature more indebted than to Turner: for he has established a standard of truth in Art from which the world will not readily forgive departure. The universality of his genius in this respect is remarkable. Other landscapists have contented themselves with being distinguished in parts; but he aimed at the great whole. Nothing that God had created and endowed with beauty, from an Alp to a limpet, escaped his notice. His true field was Nature; but in the works of man he could equally distinguish himself. Few artists had ever drawn architecture like Turner; witness his Cathedral at Rouen, in his 'Rivers of France.' Ships, too, were his delight; he revelled in ocean sublimity and mountain grandeur. His heart was no less open to the joy of the plains and the quiet of valleys. Whatever he undertook he touched lovingly; at times carelessly, it is true, and even wantonly, but always with power and meaning. In no respect is his genius more apparent than in his management of Nature, by which, in general, he instinctively seized upon her happiest moments and most beautiful aspects. The trivial and commonplace seldom found sympathy in him, because he felt that in interpreting Nature, his mission was to be faithful to her highest instincts."

But he allows that he failed when he aspired to the supernatural. He had not an equal feeling for colour as for form, and his oil painting was poor beside his water-colour painting. His later works seem the deeds of a madman, and are full of unmeaning variety. They are opaque, and the solids are transparent and the liquids solid, while the skies are spotty and hard.

We think he is just in making the variety of Nature Turner's great characteristic. His eye saw more in Nature than any other did, and yet it was all there, is there, and always has been there. In every mother's embrace there is Raphael's tenderness,—in many a street boy's face Hogarth's humour,—but till the right eye sees them they pass unnoticed. Turner was the real founder of Pre-Raphaelitism in painting, just as Wordsworth was in poetry.

Mr. Jarves has great feeling for artistic effects, and much power in throwing that feeling into words. How well he touches the beauty of the angelic visitors in Raphael's 'Heliodorus'!

"St. Michael, stripped of wings and celestial insignia, mounted on a naked steed, unearthly, not in form, but in fire and action, attended by two spirits, with their hair streaming back from their heads, comes sweeping over the marble floor, the three gliding through the air, which seems to part before them from the rapidity with which they dart upon the sacrilegious wretches, who cower before the unexpected apparition. You feel them rush through the atmosphere. The eye is fascinated at the uplifted arm of the archangel, and watches, tremblingly, for the annihilating blow. Rubens was capable of giving human motion, but Raphael alone could impart supernatural power to Art in forms of earth."

No less admirable, and full of harmony and force of style, is the following description of some portraits by Titian:—

"The other portraits betray the brush and flat surfaces. These are surrounded with atmosphere. The heads project from the canvas. Lines are so softened and blended, that no trace is left of Art; color rivals Nature in the cool softness of its hue; the skin is flexible and elastic; blood and bones lie beneath it; perfect harmony is felt in its tints; indeed, no one thinks of colour at all, but of the living face, which glows with individuality. The expression of the unknown portrait, that man of stern resolution

and intellectual power, is unrivalled. His eyes flash thought. There is that about his look that fascinates, and yet the spirit shrinks before it. We feel that such an individual had a will and intellect to dare all that man can do. What he may have done is unknown; his very name is lost. This adds the charm of mystery, for we know that Titian did not waste his time on common men."

We conclude our notice of this clever and well-written book by expressing our satisfaction that America has at last produced a writer who may help to educate her in Art, guide her infant steps, and point out the pitfalls that surround the pilgrim of Art on his way to the unattainable peak of perfection.

Food and its Adulterations. By Arthur Hill Hassall, M.D. Longman & Co.

THE public are pretty well acquainted with the contents of this volume,—from the circumstance of their having formed the reports of Mr. Wakley's Analytical Sanitary Commission in the *Lancet*, and from the fact that whenever they have been favourable to particular dealers they have been reproduced as advertisements.

From the nature of the subject the task entered on by Mr. Wakley and Dr. Hassall is one of no ordinary difficulty. The very first article on the list of substances examined is a proof. Coffee is found to be adulterated with chicory; but if persons prefer their coffee mixed with chicory, this can hardly be called an adulteration, even if it be a misnomer to call the compound coffee. We know a coffee-dealer, who, wishing to avoid the imputation of adding chicory to his coffee, gave up the practice, when, to his great surprise, his coffee trade fell off to such an extent that his only alternative was shutting up shop or returning to his chicory. On adding chicory his trade again revived, and we see his name in Dr. Hassall's list as selling coffee "adulterated with chicory." To those, however, who prefer pure coffee it will be some consolation to know that the use of the microscope is a means by which this addition as well as many others can be detected. We think Dr. Hassall was unfortunate in taking up coffee at the outset. There are adulterations of food which all would agree to be bad; but the addition of chicory to coffee seems to many persons very desirable.

Passing from coffee we come to Sugar; and here it appears that little or no adulteration is practised. A little mite, belonging to the same family as those which attack our figs, dates, cheese, and other kept food, is found in brown sugar, but not in lump. It is different with sweetmeats and *bonbons*. Children are really exposed to the swallowing of such trash, which sometimes proves fatal, in these compounds, that it would be a wise and safe rule to give them nothing but lump sugar in indulging their taste for this article of diet.

Arrowroot seems subjected to an adulteration in the shape of potato flour. This is a great fraud, for whereas genuine arrowroot costs one shilling or eighteenpence a pound, potato flour is not worth more than threepence or fourpence. The difference in form of the starch grains of potatoes and the arrowroot plants renders this fraud not difficult of detection. There is, however, one great comfort attendant upon this adulteration; and it is, that, so far as the ultimate action of potato starch on the system is concerned, it is precisely the same as arrowroot. This is not a poisonous adulteration.

Dr. Hassall reproduces in this work his microscopic examination of the drinking Waters of London. The representations of microscopic animals in the different waters supplied to London are also given again here. An objec-

tion was raised to these pictures that they gave the notion that certain animals were characteristic of certain waters, and that each drawing represented a real drop of water. Dr. Hassall would have done better to have given a separate account of the organisms found in all impure waters, and thus have prevented the charge of exaggeration to which he has been exposed. This water report should be read by those interested in drinking or washing in pure water. It shows very clearly the wretched nature of our present water supply in London. Dr. Hassall speaks of the new arrangements as likely to improve the character of the London water,—but except that the Companies will have to supply water from higher up the Thames, it is questionable whether the new requirements will not positively increase the impurity of the water. One of the new laws is, that every company shall cover up the water it supplies. If this is done with impure water it prevents the only means of purification employed by nature:—the development in it of plants and animals, which clear off the impurities. When water is pure to begin with it may be advantageously covered.

Every one will naturally turn to Bread as the staff of life, and inquire how much it is exposed to adulteration. With the exception of a little alum, in so small a quantity as to be questionable whether it is really pernicious, this important article of diet seems not to be exposed to any great amount of adulteration. The alum seems added on account of an absurd demand for white bread. If people knew what was best to eat, brown bread would become the staple diet.

The reports on Beer are not so full as could be wished, with one exception, and that is on Allsopp's bitter ale. The assertion of a French chemist that the strychnia, manufactured so largely in France, was used in England for adulterating bitter beer, put our brewers upon their mettle; and Mr. Allsopp was the earliest to place specimens at the disposal of the chemist for analysis. As was to be expected, no strychnia was found in these ales, nor any other kind of adulteration. It would, indeed, be hard upon the British public, after paying the absurdly high price they do for their India pale ale, if it had turned out to be anything but malt and hops. Although most persons are acquainted with brewers' druggists and the narcotics they sell, London porter is either not adulterated with those narcotics, or they defy the skill of the chemist. We suspect the latter is the case. For strychnia an easy test was found; but it is not so with other narcotic agents known to be supplied to brewers and publicans. The adulterations most frequently detected in London porter are salt and treacle.

From beer we turn to Milk,—and here nothing more deleterious than water could be discovered to have been added, and this only in eleven cases out of twenty-six.

Next in point of importance to the necessities of life we have mentioned, comes Tobacco. Here we were prepared for revelations; and we almost doubt chemistry and the microscope when we are told that tobacco presents no adulteration. From the halfpenny cheroot to the sixpenny Havannah,—from shag at twopence an ounce to Turkish at eighteenpence,—all specimens presented the marks of being true tobacco. This in some measure caricatures the whole Commission; for, after all, it is not the genuineness of a thing the public cares about, but whether it is agreeable. It is of slight use to tell a man that the villainous cheroots which are sold at a halfpenny are genuine tobacco, if he find from experience that their taste is vile, and their effects are

poisonous. We suspect that Dr. Hassall does not smoke.

Snuff takers, however, need to be on their guard. Into this gentle stimulant of the nasal membrane is often introduced lead, and in more than one case lead colic and painter's palsy have been induced by the use of snuff.

We can only refer to spices, preserves, pickles and anchovies as articles of diet in some instances adulterated with injurious substances.

On the whole, we have risen from the perusal of this volume with a higher notion of the morality of our tradesmen than we had before. In by far the larger number of articles examined there was no adulteration. In another set of cases, the alleged adulteration, as in the case of chicory with coffee, is a matter of taste, and not of fraud. In another class of cases, and these a very large majority of the adulterations, the substances, though fraudulently added, were not injurious,—as in the case of water with milk.

We do not think Dr. Hassall has made out a case for the institution of a special medical police:—his work, however, will do good, by drawing the attention of the public to the question. That protection is by far the best which the public secure for themselves by their own intelligence. It is undoubtedly the duty of the Government to protect the life of the community; but it is very clear from the result of Dr. Hassall's researches, that life is hazarded to a very inconsiderable extent by any of the adulterations he has discovered. The sphere in which Government is imperatively called upon to exert itself is that in which thousands of lives are sacrificed to removable causes. The construction of houses, courts and alleys,—the absence of drainage,—the defilement of water,—the neglect of vaccination, are all causes of an alarming amount of mortality, which the ignorance of the public and the supineness of the Government allow to exist from year to year.

The Wabash; or, Adventures of an English Gentleman's Family in the Interior of America. By J. Richard Beste, Esq. 2 vols. Hurst & Blackett.

Mr. Beste's book is interesting, because Mr. Beste took the first step to writing a curious book by doing a curious thing. It is too generally neglected—this preliminary—by the writers who come in our way. For what is literature but an expression of life? and common-place life necessarily produces common-place literature.

Mr. Beste shall tell us in a sentence or two how he came to write anything about the Wabash. He was blessed, it seems, with "twelve children—six boys and six girls—of ages varying from two to nineteen." Accordingly—"it was for those boys that we were about to undertake the voyage to America. From the time of the birth of my second son, I had determined that emigration to the back woods would be the happiest lot for all of them during my life; for all, but the eldest, after me. Fond of a country life myself, I had resolved that the chances of happiness were greater to young men who (first endowed with classical education such as is given in Europe) should occupy lands of their own in the New World, and see their children grow up around them to a similar lot, than they would be to the same young men if harnessed to any of the professions in England, through which they perhaps might, by the time they were sixty, earn a competence on which to marry and breed up another race of aspiring paupers."

The family are at Bordeaux when the book opens, in the comfortable opulence of a substantial English squire. We accompany them to Havre, where they take "all the saloon and the state cabins" of the Kate Hunter, bound for New York, and carrying 360 German emi-

grants. We need not meddle with Mr. Beste's account of New York: boarding-houses, mint-juleps, and so on, being as familiar to us all through travellers in the States, as are nargilleys and backsheesh through travellers in the East. Mr. Beste embarked with his large family on the Hudson, and proceeded to Albany,—and thence took rail on the banks of the Mohawk, and went to Buffalo. When we found our traveller near Niagara, we became alarmed for fear he should be carried away into a description. He "does" the inevitable description very creditably; but we shall wait for a quotation till he gets on newer ground. We mount with him the steamer on Lake Erie,—the regular track for agricultural emigrants to the West, who, having come to Buffalo, find unbounded water-carriage by the great lakes.

The party went on to Indianapolis; and here Mr. Beste prepared his waggon and horses for emigrant travel in earnest. He very sensibly gives us an account of his expenses every now and then, and we learn that the bill for the waggon was seventy-eight dollars. On a June day in 1851 the household clambered up into the vehicle, and started off "on our journey across the prairies of Illinois to the banks of the mighty Mississippi."

In due time they arrived at Terre Haute, intending to get as far into the State of Illinois as possible, shortly. But at Terre Haute sickness attacked the family. A large family accustomed to a very different style of living, was suddenly imprisoned in a little village in the Far West under melancholy circumstances.

"I gladly, however, write down that all in the hotel were kind and sympathising in word and manner. The black cook did not grumble at having to make chicken broth at unusual hours; the man in the bar, who had the charge of the lumps of ice, and who supplied the tank of iced water, ever kept in the bar of every American inn, he alone grudged his trouble in having to break up the lumps of ice, and replenish the saucers that were taken to him to be filled at all hours of the day or night. For both invalids were encouraged by their doctors to suck these lumps of rough ice; and those only who have tried, can tell the luxury of such to a parched and feverish mouth. The other inmates of the hotel, however, would stop my children whenever they met them, and 'how's your father?' 'how's your sister?' 'I hope they'll soon be better,' were said by all in sympathising tones."

Mr. Beste lost one of his daughters here, and had a severe illness himself. He found that the climate would not do after all, and resolved to leave two sons at the Cincinnati College, and to return to Europe. Some such considerations as are expressed in the following paragraph written by a young lady of the family may have helped to clinch the resolution.—

"'It was now my turn,' continues Louie, 'to be delighted: for I longed to see Europe again; and I was heartily tired of America, where none of us had been ever well for two days together. Besides, I did not like to be treated as the inferior of every one about me, and to hear my father and mother designated as 'the man' or 'the woman,' by a person who talked in the same breath of 'the gentleman who takes charge of the bar,' and 'the lady who makes the pastry.'"

In mere literary merit this book is above the majority of books of travel. It deserves consultation from all who may wish to receive a candid, sensible, and fair account of the author's experience.

An English-Irish Dictionary. By Daniel Foley, B.D. Dublin, Curry & Co.

It is not an easy task to compile an accurate Dictionary of the Gaelic tongue as now spoken by great numbers of the Irish peasantry. The modern Irish language does not contain those

literary treasures which enable a lexicographer to fix the terms of his vocabulary with precision. Hence, it would scarcely be fair to expect in an "Irish" dictionary that precision which we require in philological performances in more classical dialects.

But, though we make this allowance, we think that the author of this Dictionary might have made his work more useful to the student. We infer from the tone of his Preface that it is designed to help controversialists who desire to argue with the Celtic peasantry. The first and last words of the Preface are worth extracting. Mr. Foley thus commences:—

"In committing this work to the press and the public,—the result of much labour and anxiety,—I may profess, without presumption, that my first object is the good of my Irish-speaking countrymen, and the glory of God thereby."

—And he concludes in the following words:—

"In now sending it forth, I bow my knees for that blessing from above without which it cannot prosper, in humble hope that I may be found to have thus done something in the cause of Ireland—the land of my birth and best affections."

On turning to the Dictionary introduced with such solemnity, we are at once struck with the omission of any Introduction, explaining concisely the grammar of the Irish language, its alphabet, consonants, labials, diphthongs, &c. There is at present a most arbitrary use of the terminations in the modern mode of speaking Irish; and the compiler of this volume coolly says in his Preface, that the rules which guided him as to these terminations

"are made upon principles which I have explained and shall explain to the Students attending my Irish classes in College, whose information is my first care, and which, I hope, will be satisfactory generally to persons capable of forming a candid judgment."

We think that when a Professor publishes a dictionary the "information" of the persons to whom it is addressed ought to be the "first care" of the compiler. If Mr. Foley had placed on his title-page "for the use of my private pupils," we might understand the absence of an explanatory Introduction such as generally precedes most performances in lexicography.

We are compelled to be more particular in noticing this work, as it appears to be partly sanctioned by the authorities of the University of Dublin. Mr. Foley is the "Professor of Irish" in that University, and he acknowledges in his Preface the patronage which has been extended to him:—

"I am deeply indebted to the Irish Society, by whose encouragement I was enabled to undertake the work, for affording me the aid of one of my own College pupils—a Bedell Scholar—to labour with me so long as I required his assistance in the details. And I have also gratefully to acknowledge from the Board of Trinity College a liberal grant towards the expenses of its publication."

The Dictionary should have been rendered as available as possible to the numbers of adults in different parts of Ireland, who could not repair to Mr. Foley's classes at Dublin. Ethnologists, also, in other parts of the empire, making researches in Celtic languages, would wish to have an exact key to the rules on which this Dictionary was compiled.

Neither is there prefixed or appended by the author the usual tables of names of persons and places. There is no Irish given in this Dictionary for the names of the four Evangelists—Matthew, Mark, Luke, and John! The very patron saint of Ireland, "Patrick," has not the honour of his name being noticed! Neither the prophets of the Old, nor the apostles of the New, Testament have their names Hibernicized in this work, issued apparently for the use of controversialists. Nor could any one referring to

popular names in Ireland—such as "Henry Grattan" or "Daniel O'Connell"—learn from this dictionary how to speak their Christian names in Gaelic.

Nor does the author explain the differences between the uses of the terms which he heaps together as equivalents to English words. For the verb active "to beat" he gives sixteen different meanings in Irish, but he does not exemplify any of them,—so that a learner, unless he had Mr. Foley by his side, would find it almost impossible to select the right Irish term for any of the various uses of that verb. The commonest elementary dictionaries in use at schools give some help in this respect to the learners; and these precedents should have been followed by Mr. Foley.

His English vocabulary, also, strikes us as extremely pedantic. He says:—

"I have not taken all the words in Johnson's English Dictionary, for this would make the book too expensive; but, as a general rule, I have omitted only such as are of unusual occurrence in the English language, and therefore unnecessary for intercourse with the peasantry of Ireland."

—But he has throughout retained a vast number of Johnson's artificial English. Thus, in a single page, after "to cavil" and "caviller," we read "cavillation" and "cavillous"; and then lower down we have "cecily," "celature," the adjective "celebrious" (with three Irish terms for it), "celstude," "cephalalgia." He is most arbitrary in his selection and rejection of English words. Thus we find him giving three Irish terms for the English substantive "tuz," and an equivalent for the word "tutty"; and for the interjection "tut" he gives three Irish terms. He also finds equivalents in modern Gaelic for the words "Xenodochy," "Xerophagy," "Xiphoides," and "Xylography."

Yet with all his undoubted copiousness of Irish words, the Dublin Professor has contemptuously passed by both "blarney" and "whiskey"; which terms are now naturalized by various English song-writers and dramatists. It is told, that there was a Pacha of Egypt once, who knew but a single word used by English subjects, and that was—"blarney"; but Mr. Foley may plead in defence that he has given three Irish equivalents for the English verb active "to butter." The omission of "whiskey" is more remarkable, as he has given Irish for "claret." We did not know that the Irish peasantry were accustomed to *vin de Bordeaux*; but we are aware that after copious libations of "whiskey," they were only too ready to tap "claret" at the expense of each other, in a style that the pens of Miss Edgeworth and Mr. Carleton have described. The word "peninsula" has latterly become unpopular; but it could scarcely be in inference to that feeling that the Professor, after treating us to "claret" à l'Irlandaise, should not have even offered us "sherry" or "port wine," though Ireland has a considerable trade in the latter article, and supplies many of the best military messes and London clubs, through Irish firms, with their long-established emigrant connexions of other times.

As illustrations of his arbitrary choice of English words, we observe that Mr. Foley offers Irish for "bloodhound," but not for "wolf-dog"; and though the species of that latter specimen of the canine race is extinct, it is still one of the national symbols of Ireland,—as the Cock of France, or Bear of Russia, or our old favourite "the British Lion," still roving fiercely through the speeches of our rhetoricians. He gives Irish for "Jew's-harp," but not for "the Jews"; and though he notices "priest," "priesthood," and "priestly," he omits "priestcraft" altogether, and banishes it in company with

"blarney" and "whiskey." We almost expected not to find "potato" in its right place, but, on searching for it, we see it properly placed close to "pot"; though there is no "Patrick" near it to assist, by the aid of "whiskey," in turning it into human nature, according to Sydney Smith's recipe for a Milesian population.

In its present state, without an explanatory Introduction, concisely giving the substance of what Mr. Foley's Preface says he reserves for his pupils, we cannot receive this Dictionary as satisfactory. There ought also to be tables of Christian names and places; and the use of the various equivalent terms should in several cases be exemplified after the manner of other dictionaries.

Dante and the Origin of the Italian Language and Literature.—[*Dante et les Origines de la Langue et de la Littérature Italiennes*]. By M. Fauriel. Paris, Durand; London, Nutt.

THE subject of the Course of Lectures originally delivered, in 1833 and 1834, by the late M. Fauriel, as Professor of Foreign Literature at Paris, is far more comprehensive than might be inferred from the title-page that is prefixed to them now they are edited by M. Jules Mohl. The second of the two thick octavo volumes is entirely of a philological nature, with little or no reference to the great poet whose name is at the head of the work.

To the first volume alone does the name of Dante properly belong. Here he is the principal figure, though the accessories are numerous, and we have as much about the circumstances from which Dante sprang, and among which he lived and worked, as of his own living and working. This fact, in a measure, constitutes the value of the book. "Lives" of Dante have been written over and over again; but an *aperçu* of the times and the state of literature and knowledge, which were the necessary antecedents to the 'Divine Comedy,' given by a literary antiquary so ardent and laborious in research and so agreeable in delivery as M. Fauriel, is a real boon to the student of Italian poetry. Dante, like Dryden, sticks firmly by the roots to his native soil, and cannot be detached from it, like those poets whose subject belongs not to their age, but is deliberately chosen by them of their own free will. A leading politician, in a turbulent republic, during a turbulent period,—also a recluse student, versed in the scholastic theology of his times,—the 'Divine Comedy,' which, by the laxity of its form, was susceptible of almost any contents, was a huge vessel into which Dante poured all the thoughts and feelings of his age, as reflected in himself. Even the political relations of Dante were as complex as those of an Englishman of the present day,—when "Whig" and "Tory" are scarcely definable terms. He is commonly called the "Ghibeline poet";—but how little is conveyed in that expression,—and that little how imperfectly! Dante starts in life as a Gueff, but he belongs to the *White*, or popular Gueffs (*I Bianchi*), and these are bitterly opposed to the other Gueffs, who are aristocratic, and called "Black" (*I Neri*). He holds office when the "Whites" are in power;—he is exiled when the Grand Pacificator (*Il Paciario*) Charles of Valois comes down to Florence in the interests of Pope Boniface the Eighth and the Blacks;—and then comes a new shade of politics, that of the White-Ghibeline, formed by a coalition between the exiled Gueffs and the Ghibelines, and to be clearly distinguished from the Ghibelines proper. It is not till the Emperor Henry the Seventh suddenly makes his appearance across the Alps, and with great pomp and circumstance does—nothing, that the White Gueff of former days becomes a Ghibeline in

the true sense of the word,—and, in a high-sounding epistle, welcomes the Luxembourg Emperor as the "Sun of Peace,"—the "Glorious Caesar,"—the "Lion of the Tribe of Judah,"—forgetting for a moment, while extolling this magnificent personage, how unceremoniously he has thrust into the infernal regions that noble chief of the Ghibelines, who, in the history of the earliest Italian literature, always shines forth as a bright and benignant star—the Emperor Frederic the Second.

These facts will be found drily stated in any biography of Dante; but M. Fauriel spreads them broadly before his hearers.—Florence does not appear as a mere appendage to Dante,—as if the chief purpose of Providence in regulating her fortunes had been to afford ample materials for Dante's commentators; but her origin, her revolutions, and the state of her parties, are fully, though succinctly, set forth,—and the poet rises as a natural product from the ground which has been so carefully prepared.

In collecting the literary antecedents of Dante,—which are far less accessible than the political,—M. Fauriel displays great industry, and happily brings to bear a department of erudition in which he is renowned as one of the most eminent of *savants*. These Lectures on 'Dante and Italian Literature' are, in fact, a continuation of the other series, on 'Provençal Poetry,' by which he inaugurated the Chair of Foreign Literature, and which has been published since the time of their delivery (1831-2) as '*L'Histoire de la Poésie Provençale*.' So universal throughout Italy was the taste for Provençal poetry, whether it appeared in the native language of the Troubadours or in the language of the adoptive country, that it was necessary to show how the eminently national Dante emerged from the foreign element. Before he begins, the literature never becomes properly Italian. The princes have Troubadours at their courts, and the people learn, from vagabond Jongleurs, those legends of Arthur and Charlemagne which form the substance of early French romance.—The following extract shows how these illustrious monarchs became naturalized in a new soil:—

Everybody knows that, according to the romances of the Round Table, the Britons believed that their King Arthur was not dead; that he had only disappeared for a time, and would one day return to regain his crown and deliver his people from Saxon oppression. In expectancy of this glorious day, he remained hid in some unknown retreat, the site of which every one varied at pleasure, while always keeping it within the limits of Bretagne. The Italian imagination further elaborated this fantastical theme; and that it might give Italy a share in the wondrous fame of the British chief, it assigned to him Mount Etna for a retreat. Strange accidents, it was said, sometimes led to the discovery of this retreat; and many marvels were related of it. Gervase, of Tilbury, was acquainted with this popular belief of the Sicilians; in fact, it is he who has pointed it out to us, in a passage so curious that I deem it right to translate it:—"In Sicily is found Mount Etna, called by the inhabitants *Mont Gibel*. These inhabitants say, that, even in our own time, the great King Arthur has appeared in the solitudes of the mountain. One day, they say, the groom in the service of the Bishop of Catania, having well curried the palfrey entrusted to his charge, the horse, being fat and spirited, escaped all of a sudden, and directed his course towards Mount Etna. The servant, having followed him, sought him a long time among the precipices and wild parts of the mountain. However, not having found him, and feeling his anxiety increased, he began to look for him in the shady parts; and, at the end of his march, found himself on a very narrow, but even road, by means of which he reached a vast plain, filled with all sorts of delights. Here, in a palace, constructed with wondrous art, he saw Arthur stretched on a bed of royal magnificence.

Arthur perceiving the stranger, and having asked him the nature of his visit, was no sooner made acquainted with it, than he sent for the lost palfrey, and had it returned to the groom, that it might be conducted back to his lordship's stable. Arthur then stated, that he had been hidden in this place for a long time, suffering from wounds, which reopened every year, and which he had received in a battle while fighting against his nephew, Modred, and Childeric, chief of the Saxons. This is not all," adds Gervase, of Tilbury; "I have heard the country people say, that King Arthur availed himself of this opportunity to send, as a present, to the Bishop of Catania several articles, that have been seen by many persons, and have been admired by everybody as wonderful curiosities." Gervase, of Tilbury, wrote this about 1211, and we must, of course, suppose that the fables which he narrates, as objects of faith, were some years earlier than that date. Although it was at a later time, and with more circumspection, that the Lombards followed the example set by the Sicilians, they also pretended to possess, on their soil, monuments of the ancient renown of the Breton chevaliers. At the beginning of the fourteenth century, a report, which found credit, was spread through all Upper Italy, that in the neighbourhood of the famous Castle of Seprio, near Milan, a marvellous discovery had just been made. In the tomb of an ancient Lombard, it was said, was found the sword of Tristan, the famous knight of Queen Yseult. There was no room for doubt; the fact was attested by an inscription in French verse, engraved on the blade of the sword. So much for the romances of the Round Table. With respect to those of Charlemagne, it was Tuscan which had desired to appropriate to itself, in some manner, both the subject-matter and the heroes. There is at Fiesole a sort of cavern, called in the neighbourhood "*la buca delle fate*" (the Fairies' Hollow). Now, according to the popular tradition of the country,—tradition long kept alive, but only of late collected by writers,—this fairy cavern was a venerable sanctuary of chivalry. It had been (so ran the tradition) visited by Charlemagne;—Roland had been there favoured with the charm which rendered him invulnerable;—and there Mangis had learned necromancy. From this sort of belief to the introduction of fictions, concerning Charlemagne and his Paladins, into the history and antiquities of Tuscany, there was but one step,—and this step was taken without scruple. No Florentine of the thirteenth century doubted that Charlemagne was the second founder of Florence,—that he had raised the city from the heap of ruins into which, as was said, Attila had converted it. It was also to Charlemagne that the Siennese attributed the foundation of the towers of their ramparts. To the Italian population all this was a way of associating themselves with the romantic glory of Charlemagne, and, consequently, of satisfying their chivalric vanity. All this, in fact, was a result of the fabulous histories of the French monarch and his *preux chevaliers* and a measure of the place they had taken in the popular imagination of Italy. Now, it would have been strange if fictions, which had struck such deep root into the national belief, had not passed, in some measure, into the habits and usages of actual life, both civil and domestic. They did pass into it, and in more than one manner. It was an indubitable consequence of the interest taken in the romances belonging to the cycle of Arthur and Charlemagne, that, from the twelfth century, the Italian nobles contracted a habit of giving themselves and their children the names of the heroes of those romances. Having just seen the popularity of these heroes, we cannot be astonished to find in Italy, among the feudal chiefs and their followers in the thirteenth century, so many Lancelots, Tristans and Percevals,—so many Rolands and Olivers;—and among the ladies, so many Ginevras and Yseults. * * * Muratori, in his large collection of the historians of Italy, has given us a Lombard Chronicle, which appears to be no more than the *résumé*, or repetition, of many others. This chronicle records many acts of strength and prowess performed by a Milanese, to whom it gives the name of Uberto della Croce, and who lived in the first half of the thirteenth century. Many of these acts are hard to believe, and probably much exaggerated. But we are not concerned here with their just

measure of truth; it is only of the reminiscences to which they are attached that we have to take note, and of these it will be sufficient to cite one. Happening to be at a siege of Pavia, Uberto della Croce hurled a certain stone, huge both in weight and in volume. But this was not a stone found by chance, a mere ordinary block; it was, on the contrary, a celebrated block, the same which had been formerly flung, on the same spot, by the Paladin Roland. This trait is doubly curious, proving that local fables respecting Roland circulated in Lombardy, and, also, that these fables were not without influence on the imagination of the Lombard warriors.

While adopting the legends brought to them from the South of France, the Italians also adopted the language of the same country; and although there was a living native literature at the time when the stories of Arthur and Charlemagne first crossed the mountains, it was not in the Italian tongue that the sentiments of chivalry were expressed. The princes and nobles vied with others in the protection of Provençal poets, who were Guelf or Ghibeline according to the politics of their patrons, but sang to an audience exclusively aristocratic. The first listings of the Italian chivalric muse were mere imitations of Provençal lyrics, while the invention of knightly stories was not even attempted. The glories of Lancelot, Tristan, and Roland, assimilated to the soil by popular belief, furnished enough chivalric fable to satisfy the epic predilections of the Italian poets, and leave them free to sing in lyric strains exclusively.

It was from the midst of a number of these Provençalized Italian poets that Dante emerged; and, according to the testimony of M. Fauriel, the poetical genius that preceded him must have been of a very humble kind. In collecting a list of these *poeta minores*, Italian in little besides their language, and in characterizing the best of the number, M. Fauriel has shown great industry,—though we wish his editor had now and then given a specimen of the original Italian, where M. Fauriel has merely introduced a prose translation of his own. Guitone d'Arezzo and Guido de' Cavalcanti were very famous in their day, but their fame has not made their works current among ordinary readers.

For the idea of his poem, Dante had many precedents, which are more nearly related to the 'Divine Comedy' than the descent of Æneas into the lower regions. Visions of the other world had abounded for many centuries when the great poet of Tuscany began to sing of Hell, Purgatory, and Paradise; and M. Fauriel is liberal in supplying us with a catalogue of dream-literature.

The obvious inference to be drawn from this dream-literature of the Middle Ages is, that as far as the grand outline of his work was concerned, the inventive faculties of Dante were little brought into requisition. But the use made of the scheme handed down to him was so completely his own that the old visions no more disprove the originality of the 'Divine Comedy' than the production of the puppet-show play of Germany militates against the reputation of Goethe's 'Faust.'

The Paganism which appears in Dante's immortal poem is examined with great acuteness by M. Fauriel, who cannot believe that the reckless fashion of using heathen gods and goddesses—so common at a late period—could have obtained a footing in the grave and believing fourteenth century. The notion, prevalent of late years, that the Florentine poet was not a good Catholic, is rejected by M. Fauriel with something like abhorrence; and it is in his very Paganism that he finds strong evidences of his Christian mind. Ancient Rome had still a sort of traditional life in the Italy of the Middle Ages, and as Latin was still the language of the higher literature, it followed,

as a necessary consequence, that the scholar had a Pagan side to his character. Now the object of M. Fauriel's criticism is to show how completely Christianized this Pagan element becomes in the particular case of Dante. He selects certain details from the 'Inferno.'—

In the Greek mythology the Acheron is a real river, which has its original source in the earth over which it flows. The Acheron of Dante is a mysterious, imaginary stream, which has its source in the unknown cavities of Mount Ida, and flows from the colossal figure of an old man, which is composed of divers materials:—a symbol of time and of the different ages of the world. The two pictures are totally different, and in that of the Italian poet all is his own invention, except the mere word Acheron, which, misplaced.—I may almost say, gone astray (*égaré*)—in this fashion, has nothing mythologic about it, or at any rate cannot be looked upon as belonging to a settled, definite system of mythology. Neither is the Charon in Dante's Hell, properly speaking, a copy of the Pagan Charon. The latter is a deity, a veritable deity, though of an inferior order, and participates more or less in the general attributes of Pagan deities. The Charon of Dante is a demon, a devil, one of the spirits who fell from Heaven with Lucifer, and have become instruments of divine justice in the infernal regions. One feature more, in the relation of the two fables to each other, will make us better feel the different spirit in which each of the two poets has conceived his own. They have both represented the wandering souls on the outward bank of Acheron, pressing and crowding to throw themselves into Charon's barque, so great is their anxiety to cross the river. In Virgil, nothing is more simple nor more natural than this eagerness,—the majority of the shades having in their Hades the chance of a more happy and peaceable condition than that of ceaselessly wandering along the bank of the melancholy stream. In the Hell of Dante the case is different,—the only shades upon the banks of the Acheron are destined to undergo eternal torment, and it does not seem that they ought to be so anxious to cross the river, which is the only barrier that now separates them from their misery. But Dante has invented a motive for this singular haste, and this he has done by a sublime trait, which probably would not have occurred to a Pagan imagination, even though equal or similar to that of Dante. * * We must recollect that, in the third canto, Dante and Virgil have both arrived at the bank of Acheron, and that the first, struck by the innumerable number of souls that he meets, asks his guide what this crowd signifies.—

Figliuol mio, disse il maestro cortese,
Quelli, che muojon nell'ira di Dio
Tutti convegnon qui d'ogni paese
E pronti sono al trapassar del rio,
Che la divina giustizia gli sprona,
Sì, che la tema sì volge in disio.

—Now in this trait there is, once again, something mystical, elevated, austere, and so far Christian, which Dante has opportunely hit upon in order to impress the image borrowed from the Pagan mythology with the seal of his own creed and his own epoch. The Cerberus of the Dantesque "Hell" has scarcely a closer resemblance to that of Virgil or of the ancient Greek poets; none of those poets would have recognized him by the description of Dante, who makes of him a huge worm (*gran verme*), a great dragon, rather an apocalyptic or Biblical monster than a Pagan creature in the Greek or Roman manner. Nor is it always by accessories derived from a lofty standard of morality that Dante modifies the figures he has borrowed from Paganism; sometimes he adopts an easier and more vulgar method. Apparently regarding physical ugliness or deformity as a sort of symbol or complement to moral ugliness, he has confined himself to painting as imaginary or hideous the beings which he borrows from the Pagan mythology, and which this mythology had made or supposed beautiful. This is what he has done, for instance, with Plutus, the god of riches, whom he has given as a guardian to the circle of spendthrifts and misers. He gives him for a voice a sort of clucking (*gloussement*), and for a language words calculated by their sound alone to terrify those who hear them. He treats him as an "accursed wolf," a ferocious beast, and does not leave him a single trait by which

we could take him for a Greek symbol of wealth. To conclude, Dante sometimes adopts a course still more simple, to bewilder all who would endeavour to find the Pagan mythological beings among those of his personages who are named after them. He envelops them in the most ignoble attributes with which the vulgar imagination ordinarily depicts to itself devils and demons,—he gives them horns and a tail. Here we have another method of *unpaganizing* (*dépaganiser*) persons with Pagan names; and the astounding vigour of imagination with which he sometimes makes use of this method, scarcely allows us to think it strange—certainly does not allow us to consider it vulgar. This observation applies above all to the figure of Minos,—the supreme judge of the damned, seated at the entrance of Hell. The name of Minos given to this judge of course recalls to our mind the old Minos of Crete, whom Pagan mythology likewise made a judge of the dead. But this first resemblance, this first reminiscence, stops short amazed and disconcerted by what follows. The Minos of Dante is in every respect a Dantesque figure. He is a demon of melancholy mood, of terrible aspect, who is eternally gnashing his teeth, armed with a long tail, which is capable of winding nine times round his body, and which serves him in the place of language, as it is by the number of turns made by this tail that he marks the circle of Hell into which every sinner is to be plunged.

M. Fauriel detests all crotchets in the interpretation of Dante. To the theory that the immortal Beatrice is no real woman, but an allegory of theology, he turns a deaf ear, in spite of the arguments to be drawn from the 'Convito' of Dante himself; and he insists that the Beatrice of the 'Divine Comedy' is the veritable Beatrice Portinari, with whom the poet fell in love at the early age of nine,—and nobody or nothing else. Nay, the exaltation of Beatrice—the *bond fide* flesh-and-blood Beatrice—was one of the poet's chief objects in the entire work. With little favour, too, does M. Fauriel regard the commonly accepted explanation of the three animals in the First Canto of the 'Inferno,' to the effect that the panther is sensuality; the lion, ambition; the wolf, avarice. These abstractions suit not his positive mind: he prefers the historical theory, which regards the panther as the Florentine democracy; the lion as Charles of Valois; and the wolf as the faction of Black Guefs.

Not the least curious part of M. Fauriel's 'Lectures' is the history of the fame of Dante; for the reputation of the poet after his decease underwent as many vicissitudes as the poet himself during his life. In the latter part of the fourteenth century, the honour paid to his memory amounted almost to an apotheosis; and everybody recollects the Chair founded at Florence, in 1373, for the explanation of the 'Divine Comedy,' and its occupation by Boccaccio. Pisa and Bologna followed the example of Florence, and became distinguished by the Dante-Professors, Buti and Imola; and Galeazzo Visconti set up a Chair at Piacenza. In the fifteenth century, the growing passion for classical antiquity diminished the interest for a native poet,—the chairs were suppressed,—the Professors sank into private teachers;—and while, on the one hand, Dante was merely valued for his Pagan side, he was despised, on the other, as a mere concocter of barbarous trivialities. In the sixteenth century, the taste for the Italian language revived, but the effect of the revival was to exalt Petrarch, not Dante; and when, in 1570, a grammarian named Benedetto Varchi published a work on the Italian language, entitled 'Ercolano,' in which he extolled Dante above the chief poets of antiquity, he not only was ridiculed himself, but raised a new host of adversaries against the memory of the Florentine poet. One of these wrote a discourse to prove one of two positions—viz. that the 'Divine Comedy' was not a poem at all,—or

that if it was, it was the very worst ever written. Nevertheless, in spite of this depreciation, the old poet had still numerous admirers; and the publication of his poem at Florence, by the Accademia della Crusca, in 1595, after a careful criticism and collation of manuscripts, was a remarkable monument to his fame. In the seventeenth century, regarded by the learned as the dark age of Italian literature, even Petrarch was greatly neglected, and Dante was little heeded. However, in the last decade of that century, a new taste began, and with it revived a predilection for the old poets. In 1713, the jurist Gravina, in a short work on 'Poetics,' extolled Dante as the Homer of Italy; and shortly afterwards, the more celebrated Vico expressed himself in a similar strain. About the same time poets arose, whose chief glory was to write from the inspiration of Dante. At their head was Alfonso di Varano, who treated the memorable events of his own age in a series of short 'Visions' conceived in an anti-Pagan spirit. A new enemy arose in the person of Bettenelli, a Jesuit,—who in some 'Letters,' supposed to be written by Virgil in the Elysian fields, abused the old Italian poets in general, and Dante in particular; but a new friend, who arose in the person of the fantastic dramatist, Gasparo Gozzi, answered the 'Virgilian Letters' in the spirit of Vico and Gravina. The struggle ended in the triumph of Dante; and from the end of the eighteenth century may be dated that uncontested fame, which has gone on increasing to the present day.

FRENCH FEMALE TOURISTS.

The Other World.—[*L'Autre Monde*]. By Marie Fontenay (Madame Manoël de Grandfort). Paris, Bibliothèque Nouvelle.

The Journey of a Woman to Spitzbergen.—[*Voyage, &c.*]. By Madame Léonie d'Aunet. Paris, Hachette & Co.

OUR correspondent, M. Philariète Chasles, a few days since, in a *feuilleton*, recalled a complaint which some years ago he registered against the writer of the 'Letters from the Baltic.' Our English Lady, he said, had undervalued the French female tourist. We do not fear that he will complain of the *Athenæum* as a plotter of treasons against the Anglo-French Alliance if we declare that our countrywoman did not make a charge at random. The really good and amusing books of travel published during the past score of years by French authoresses could be numbered on the digits of a hand.—While Mrs. Trollope, Mrs. Boddington, Miss Martineau, Miss Costello, Mrs. Jameson, Mrs. Hamilton Gray, Madame Calderon, Mrs. Meredith, Mrs. Colin Mackenzie, Miss Howitt, Mrs. Quillinan, and some fifty matrons and maids of smaller note, have made lively or valuable contributions to our literature concerning foreign countries and their manners,—we can merely recall Madame Dudevant's notices of her residences in Venice and Majorca as the French books which may challenge comparison with the works and sketches of the English Ladies enumerated. M. Chasles, we know, asserts that French women have put forward too many travelling experiences,—but since he does not name names, we may be forgiven for relying on our own knowledge of contemporary *belles lettres*, and for stating that few of these can have possessed the attributes which distinguish printed paper from waste paper.

Here are two of the newest records of French female travel. First comes a little volume on America, just now as universally exhibited in the shop-windows of the *Boulevards* as our own 'Roving Englishman' or 'Heroes of the Crimea'

are in the "libraries" of the Strand and Fleet Street. "Marie Fontenay" is the travelling name for Madame Manoël de Grandfort; but we cannot help asking whether either "Marie" or Madame Manoël is a French Lady?—whether a Lady at all?—or whether each name may not be an *alias*, worn to mask some *Hercules* flinging about *Omphale's* distaff with a more awkward hand than usual? The suggestion is due as a courtesy to womanhood, since "Marie Fontenay" treats us to incidents and expressions which are neither "maidenly nor modest." The few facts and prejudices which 'The Other World' contains might have been picked up in any *cabinet de lecture* in Paris; nor do we like them the better because they are overlaid with a fictitious sauce which is neither piquant nor delicate. So coarse a Lady, with the aristocratic "de" before her name, we have seldom met. So dull a piece of ill-nature has rarely been published, even by Englishmen, about America; or by Americans about England. "Marie Fontenay" overlooks the striking phenomena which distinguish that vast continent, so suddenly and miscellaneously peopled by communities strangely including the extremes of old and new civilization. The enterprise and energy of the trader and the worker, the hectic eagerness of the gifted and the lettered to appropriate the pleasures and the treasures and the associations which can only belong to an ancient past with all its good and evil, might have no existence in America for any trace of them to be found in this 'Other World.' But "Marie Fontenay" has plenty of mischief to put forth concerning the "emancipated woman" of America,—and tells a terrible story of a New York belle who lolled on the shoulders of a fascinating French stranger at a public assembly. Of more sublime females with their congenial spheres and supernatural sympathies, she has never heard, apparently; but she is prosy on the arrangements of boarding-house life, also on the disarrangements of Bloomer costume. The women of America, says she, are affected,—the men, dirty, overdressed, and lawless; the Blacks are an inferior race; and all these pleasing truths are stated with the utmost bitterness that can exist independent of power.

Madame Léonie d'Aunet is a traveller of altogether a different species, and her 'Voyage' is a book of lively light reading. Is it altogether new,—or merely a cheap issue of a work which has already appeared in a more costly form?—The journey described was accomplished many years ago; M. d'Aunet, having been one of the companions of M. Gaimard in the well-known expedition of *La Recherche*. Some of the first stages, too, of Madame d'Aunet's northern pilgrimage were made in the *diligence* betwixt Rotterdam and the Hague, before railway conveyance existed. But whether these letters be partially known or now given to print for the first time, they will be a welcome boon to most English readers of French. Strange scenes, and fatiguing, if not positively perilous adventures, are pleasantly pictured in them. Madame d'Aunet's route was one which has been taken by few of her sex. We do not remember any published sketches of Hammerfest, by a man, more recent than Sir Arthur de Capell Brooke's. Yet Hammerfest is only, as it were, the starting point for the Frozen Ocean.

Did the climate, with its prevalent fogs, permit many opportunities of observation, Spitzbergen has little to show save frost and sky to the hardy pilgrim. But what do we Southerners (for the English are Southerners in the eyes of those who reach the Pole) know of the grandeur and variety of ice-pictures when these are seen

under a firmament which might never visit during three months of the year? Madame d'Aunet describes with vivacity the animation and tumult, the glittering sights and the unearthly sounds, which distinguish a day of thaw in the Frozen Ocean. But if there be a wild elvish joy on the sea (to speak fancifully) at such times, the shore of Magdalen Bay, where the passengers of the anchored *Recherche* witnessed the pageant, presents an unchanging spectacle of ghastly melancholy. The strand thickly strewn with the bones of those uncouth sea-monsters, the seal and the morse,—the burying-ground in which the bodies of a few mariners have been laid on the ice (deeper graves being not manageable), and hemmed in with large stones, as a defence against the ravages of the white bear,—excited the imagination of Madame d'Aunet almost as powerfully as the moving glacier picture. To complete the impressions of this place of sojourn, she was favoured by a dialogue—not intended for her hearing—in which her shipmates discussed the chances of the *Recherche* being shut up for the winter in the ice of Spitzbergen, and calculated how long, in case of such a casualty, the life of the one woman on board could be expected to last. Such a piece of eaves-dropping, and the emotions it was calculated to produce, make up a capital remembrance for a chimney-corner in Paris; but the real experience must have been fearful.

On her deliverance from Magdalen Bay, Madame d'Aunet was so little wearied of adventures as to undertake a home journey across Lapland,—and this at the worst time of the year, when Autumn is fading into Winter, and the rains are heavy and the mud is deep, ere the cold has hardened the ground so as to prepare it for sledge-travelling. There was a chance, moreover, that Madame d'Aunet, besides wearing male attire, might be compelled to undertake her ride of some weeks as men ride on horseback, astride,—but from this she was rescued by a providential old English side-saddle which turned up at Kaafjord. Even with such an "easement" (as *Jeanie Deans* called the post-coach) the journey proved rough and exhausting enough. The little caravan had sometimes to pitch its tent on a spongy bit of marsh island in the midst of a sea of liquid mud, after the day's rain had so drenched everything as to preclude the possibility of dryness or warmth. The Lapland guide, Abo, however, seems to have been strong, faithful, and intelligent in his savage way,—and once or twice the poor worn-out French Lady arrived at an oasis in the midst of a wilderness so dreary without sublimity. As a specimen of her manner, we will paraphrase her description of one of these halting-places.—

On the evening of the 7th of September, we saw the wooden houses of Kautokeino, the Lapland town, defined against the clear sky. Town I call Kautokeino, but I am not sure if it merits such honour,—since, to speak properly, it is neither town, nor hamlet, nor even village, but the only collection of habitations to be found in North Lapland, consisting of merely ten or a dozen wooden houses, surrounded by some twenty little barns. These inclosures, raised up on stones, are so many magazines, in which the Laplanders keep their forage, their food, and their clothes,—the largest part of which belong to wandering tribes, who return to their storehouses, from time to time, as may be needful. Was it by comparison, the aspect of Kautokeino enchanted me? From the point at which I saw it first the place looked thoroughly rural. On the top of a hill is the church, the red mass of which was harmoniously relieved by the pale grey sky,—half way down the hill, the separate houses, crowned each with its hood of green thatch, and raised up on pillars formed of tree-trunks, looked like so many bee-hives. Lower still, long posts planted in the earth supported hurdles,

on which the hay from the harvest was drying; on the grass by the water-side were little children gaily playing with young reindeer. The river, forming a large circuit, made a border of changeful silver to this fresh and calm picture. It charmed me. * * While they were unloading the horses, and we were opening our bundles, we were surrounded by all the inhabitants of Kautokeino. They examined each of us curiously, and every item of our baggage, making both the subject of a lively conversation, which, unluckily, I could not understand. In the midst of these groups a little hideous old woman was bustling about, and chattering with a shrill, worn-out voice. Never was malevolent fairy more perfectly horrible dreamed of. Picture to yourself a heap of the skins of beasts scarcely three feet and a half high, out of which were thrust a pair of little lean hands, as dry and black as a monkey's, and a little face, so wrinkled, crumpled and leathery as to remind one of a piece of boot-leather, which had been exposed for many a long year, first to fire and then to water. This witch (for the true witch of romance she was), bolder than her companions, came quite close to us; looking at and tumbling over our possessions, without troubling herself with anything that our interpreter said. She minded him not; but went on peeping and meddling. By chance she fished out of our bags the female dress which I had ready for the day when I could dispense with my man's clothes. Among the articles of this costume was a blue chenille shawl, very large and very warm. Though it was frayed and not a little discoloured by its journey at the bottom of the leather bag, this seemed to delight the old woman. She seized it, amazed at the softness of the unknown fabric; plunged and replunged her abominable little claws into the folds with grotesque rapture, and tried to draw out a shred or two by which she might discover of what so downy a material could be made,—interrupting herself to speak to a young Lapp, to whom she gave a peremptory direction. He went away reluctantly; and I called François and the interpreter, curious to find out what the bag had wanted. "Ask," said I to the man, "what she has sent the boy for."—"Madam, she has sent for her mother."—"Her mother," I replied, "you must be mistaken. This old creature can have no mother. She must be at least ninety years of age. Make her tell how old she is."—"Only eighty-four, Madam."—"The interpreter's 'only' made me laugh."—"If her mother be alive, how many ages old must she be?"—"Her mother is a hundred and three."—"This was precise enough; I became impatient to see the centenarian Laplander. Nor had I to wait long. In about ten minutes there appeared a sort of mummy that could move. This was the mother. There was but slight difference betwixt herself and daughter:—she was not more than three feet high. She walked briskly enough, leaning on a stick; and her little eyes, though watery enough, glistened with life. On the whole, her age considered, she was much better than her daughter. She entered into the other woman's admiration for the shawl, and made them ask me what was the animal, of which the wool was so soft.—"It is wool—it is silk."—"This 'silk' they did not understand; and when my interpreter went on to explain that the animal which produced this material was a species of worm, they looked hurt, and smiled sarcastically, evidently thinking that I was making game of their credulity.

The above extract, we fancy, may direct English curiosity and attention to Mdlle. Léonie d'Aunet's book.

OUR LIBRARY TABLE.

View of the State of Europe during the Middle Ages. By Henry Hallam, LL.D. Vol. I. (Murray.)—At the end of a long life given up, with a rare devotion, to historical studies, Mr. Hallam has arrived at that point of popularity when the reprint of his works is no longer a speculation. His place is taken—his success assured. The present reprint—the first volume of a general re-issue of Mr. Hallam's Works—is the eleventh edition of the 'Middle Ages,' and contains the "Notes" published as a Supplement in 1848. When the series is more advanced we shall devote

an article to a precise estimate of Mr. Hallam's place in the republic of letters, and of the services rendered by him to historical literature.

Catherine Irving: a Novel. By the Author of 'Ada Gresham.' 3 vols. (Newby.)—'Catherine Irving' is not without interest, but the interest lies rather in the intention than in the execution. The solitary, miserable, oppressed childhood of the heroine under the domination of her stern, disappointed aunt is well conceived, and excites sympathy for both parties; but the details are so huddled and hurried, that the impression left is vague and exaggerated. The progress of Catherine, from being an ignorant, passionate girl of fifteen, into a beautiful highly-educated young woman of genius in the short space of two years, exceeds the licence of even dramatic time, which is allowed to compress many more miracles into a short space than could be expected from the works and days of ordinary life. A certain air of proportion and probability is needed to soften the abruptness of the results,—and proportion is precisely the grace that is lacking in the novel before us. Three volumes, each containing upwards of three hundred pages, is "ample room and verge enough" to unravel the most perplexed web ever woven by Destiny, if judiciously managed. In 'Catherine Irving' no sort of proportion is observed between what has to be said and what has to be done, so much space is consumed in conversations upon different theories of life and morals, that the incidents of the story are huddled and precipitated to a degree that makes them appear arbitrary and improbable. The character of Paul Erskine, the artist, has some true touches of artist nature about it; and Larry Allison, the deformed child, is excellent, and makes the chief interest of the book. There is a tendency in this novel against which we protest; it is, that high principle, the gifts of genius, excellence in the discharge of the duties of life, are treated merely as so many modes for the attainment of personal happiness and well-being. "Happiness," as "our being's end and aim," has seldom met with so lyrical a recognition;—it is the only motive of action brought forward. It is, we admit, far pleasanter to read novels where all ends comfortably, and virtue receives a handsome reward; but heroes and heroines are not expected to go through the three volumes passionately demanding to be made happy:—and Catherine Irving resembles a little girl at a party, who begins to cry because the servant delays to hand her the plum-cake, far more than a young woman to whom the "leading business" of a novel has been committed, and who ought to work out the ideal excellence of the book.

A Smaller Latin-English Dictionary, abridged from the Larger Dictionary. By W. Smith, LL.D. (Murray.)—With that strong practical instinct for which Dr. W. Smith is remarkable he has here adapted his recently-published 'Latin-English Dictionary' to school purposes. The abridgment, which has been made under his superintendence, contains all that portion of the larger work which is required for the study of the classical authors read in schools, and retains all the characteristic excellencies of that work—its clearness and correctness of explanation, simplicity of arrangement, sufficiency of illustration, exhibition of etymological affinities and modern derivatives, and careful accuracy of typography. At the same time, by omitting words not likely to be wanted by those for whom the book is intended, the editor has been enabled to give all requisite information within a moderate compass. The remarks in the Preface on the difficulties experienced by young persons in the choice of suitable meanings, and the desirableness of devoting some time to an explanation of the proper mode of using a dictionary, are evidently written by a practical teacher, and deserve the attention of all whose duty it is to instruct beginners in Latin.

The Midsummer Night; or, Shakespeare and the Fairies. From the German of Ludwig Tieck. By Mary C. Rumsey. (Printed by C. Whittingham.)—Mr. Singer ushers in this new translation of a poem, giving beautiful glimpses into Fairy Land, with a Preface which tells its history. A youthful trifle, undervalued and thrown aside by

its gifted author, it was brought to light and given to the world by a judicious friend. The history of the translation is similar to that of the original. It is published on the persuasion of Mr. Singer. Imitation has seldom been closer than this translation—not to Tieck, but to that which Tieck himself imitated, the Oberon and Titania portion of the 'Midsummer Night.' Our readers will remember a very beautiful version of the same poem which appeared in the *Athenæum* two years ago, also made by a Lady.

Three Hunting Songs. By R. E. Warburton, Esq. With Illustrations by H. K. Browne, Esq. (Chapman & Hall.)—These three spirited songs—as good as anything since 'Tom Moody'—are entitled 'We are all of us Tailors in turn,' 'A Word ere we start,' and 'Hard-riding Dick.' Fox-hunting oracles—local deities who preside over "bullfinches" and "rasps"—who smile at "croppers," and at red-coated gentlemen who "come to grief"—may for the first time open a book and laugh over its pages. "Phiz" is excellent in his smart illustrations,—from the "bit of blood" with the bang tail, hot eye, and dilated nostril, with the veins standing out like net-work in relief over the glossy skin,—to the red jaws and white tails, glimmering about in hot competition for the rich morsel of bloody, muddy fur that was lately a fox, and is now a shade—a name—a heap of dust. And see, the second whip shouting, and the fat farmer wiping his forehead, and the groom looking to his horse's knees, and the "vet." tightening the girth round the splashed belly of the flea-bitten grey. Why this brings the "view halloo" up in our throat. And now like black specks, over ditch and hedge, the hunt is rolling in,—roan and chestnut, and sorrel and bay; and Hard-riding Dick at the head of this regiment of very irregular cavalry.—Not less full of character, talent, and animal spirits (no small gift in an Englishman) is the illustration of 'We are all of us Tailors in turn.' There is the shying horse and the jibbing filly, the bolter, the hard-mouthed mare, and the real thing. How well the fallow and grass are hinted, and the scrubby willows, and the straggling switchy hedge, and the marshy lane, and the sky of drifting windy grey.—'A Word ere we start' is good, for the skill with which, by a few scratches, the author brings to our mind drear-nights November, with the cold stubble, the leafless oaks, and the sharp, bristling thorn. The ugliest leap of the day is sketched with much humour. One horse is flying over with his front legs bent under his broad chest, his eye maddened with the fun of the sport and the music on the wind. The rider's eyes stare keen, and his knees are grown into the pig-skin. Behind him are grim and depressed faces, craning with ominous distrust. A spring is groping through, and is already shooting out of his seat with a velocity that seems likely to send him home feet foremost, and leave the lands of Little-brain Hall without an heir. The whipper-in is breaking through, with a surly patience and a light swinging seat. One hound is scrambling out of the ditch, much quicker than our fat friend, who is left there to spend the rest of the day, pursuing his horse and not the chase. 'Hard-riding Dick' is perhaps the best of the three. Mr. Warburton has given a spirited sketch of one of those dwarfs, generated in stables,—kept to due diminitiveness with gin,—warranted to have broken every rib in their bodies by the age of twelve,—conquerors of two cups at sixteen,—second whip of a pack at seventeen,—winner of the Derby at twenty. He traces his course, from the cock-horse and the old jackass that he kicks up the lane,—capped, booted, and spurred, till he becomes the king of the dogs,—treats them as a sheep-dog does a flock,—twists round them, curses, flogs, drives on the slow, reprehends the rash,—

Can comb down a hair with the point of his lash,—is ready in all weathers, rain or shine,—starlight, or any sort of light,—moor country, upland or marsh, plough or open;—he flies like a swallow, swims like an otter, creeps like a mouse, crawls like a cat. His whip is his sceptre, his saddle his throne, the horse his kingdom, whose rebellion he restrains with steel and cord. He has the property of many

beasts, but the warm heart of a man:—supports his old mother—is the buck of the village,—but will eventually die a-field, and be carried to a green grave under the yew by four huntsmen, with brushes in their hats and horns in their hands, to give a tally-ho! over the black chest that is his coffin.

Printing: its Antecedents, Origin, and Results. By Adam Stark. (Longman & Co.)—The art of printing, in its successive developments and in its existing perfection, is discussed by Mr. Stark. Too much extraneous matter is introduced. If a sketch of the origin and improvement of the printing press warrants an allusion to tablets and inscriptions of all nations and ages, Mr. Stark's category is incomplete; if not, his discursiveness leads him into irrelevancy. Among antecedents he quotes from Mr. Layard a description of an Assyrian palace,—and among results some well-known anecdotes of the House of Commons, entirely apart from his subject. Nor is this all: Mr. Stark occupies himself with the French Revolution—repeats many platitudes concerning Robespierre—sets down the last generation in France as fit only for despotism—and writes with enthusiasm about George the Third. What has all this to do with Printing? Mr. Stark had surely no space to spare in so small a volume dedicated to a topic so interesting.

A History of the Chartist Movement. By R. G. Gammage. Part VII. (Holyoake.)—The narrative is now complete. It has conducted us from the origin to the dissolution of the "Chartist" body. Mr. Gammage writes his final summary in an admirable spirit, deploring the discussion which destroyed and dispersed a political sect that might have become a party, had its leaders been men of temper and education. The hint we gave on the importance of quoting authorities has induced Mr. Gammage to indicate the sources of his information.

Designs, Sketches, and Plans for Villas and Cottages; with Estimates of Cost, &c. By G. J. Rhodes. (J. R. Dale.)—The members of Building Associations, who superintend the erection of their own dwellings, now constitute a large class. Mr. G. J. Rhodes advises such persons that art and grace may be applied to the structure of a cottage, as to that of a Norman castle or a Roman villa. Nor is a tenement the more costly because its chambers are of good proportions, or freely ventilated. The Estimates contained in the volume before us sustain this proposition, which, indeed, is almost self-evident. In point of taste, some of Mr. Rhodes's designs are admirable,—though others exhibit a slavery to spiked globes, pear-shaped excrescences, and prison-windows. Generally, however, the Sketches are suggestive of picturesque elegance, the reverse of that bald commonplace which defaces so many of our suburbs.

Annual of Scientific Discovery; or, Year-Book of Facts in Science and Art for 1855. Edited by David A. Wells. (Boston, U.S. Gould & Lincoln.)—Mr. Wells has done for America what Mr. Timbs has done for England; but his plan is better. He places before the reader a clearer survey of the most important discoveries and improvements of the year in Science and in the appliances of Art, and adds a full list of publications and patents, with an obituary of learned men. The classification of subjects is good; nor should mention be omitted of the excellent spirit in which the editor combines his view of American progress with that of England. There is no tone of jealousy or of depreciation in his enumeration of the advances made by European professors in comparison with those by which the explorers and experimentalists of the United States have sustained an honourable rivalry with them. The proceedings of learned Societies, in Europe and America, are briefly detailed by Mr. Wells. Not a few scientific movements have been originated or developed in the United States during the past year; their objects being, for the most part, practical, and not simply curious. The New York Academy of Medicine offers a prize for the Essay on 'The Nature and Treatment of a Particular Form of Cholera'; and, reckoning education among the high sciences, the National Society holds out a similar reward

for the most philosophical treatise on that subject. But Prize Essays, we fear, never supply the cream of knowledge or of philosophy. In science, as applied to industrial production, good progress is reported. The Cashmere goat, whose fleece is woven into the unrivalled shawls that have made its native valley renowned, has been acclimatized in South Carolina. It was introduced, several years ago, from Asia Minor; but its habits and necessities are now more fully understood, and it is successfully reared in North Carolina, Georgia, Alabama, Tennessee, and Florida, where a mixed breed has also been created. The hair is perfectly white, curly, soft, and glossy, resembling that of the Chinese sheep. Though delicate in shape, the goat is hardy, and when in a herd will protect itself against dogs,—a great advantage in districts where dogs are as vermin of a larger growth. But the hair described by Mr. Wells is not that which is used in the most exquisite fabrics of Cashmere, which is a fine down, growing under the upper coat of hair, and found also on the yak, and on the dog of Thibet (whence the greater quantity comes). It is washed by a delicate process, with water the cleansing properties of which are increased by the admixture of rice-flour. We question, too, whether the Thibetan goat, any more than the Merino sheep, thrives to full beauty on any other than its native pastures. However, any attempt to acclimatize the animals of Africa and Asia is meritorious. Scarcely fifty have been domesticated in the United States out of the thousands which exist. Many foreign fish have been introduced, with methods for their artificial propagation. In machinery, in scientific agriculture, and in geology, discoveries of considerable value are placed to the account of last year. Mr. Wells adds a body of information, collected from the scientific journals of the Union, on investigations in natural philosophy, chemistry, botany, and zoology. His work is completed by a list of men eminent for their learning and for their successful pursuit of science, who passed from among us in 1854. The American names are few:—Catherwood, the companion of Stephens the traveller—Dr. Burnett, the physiologist—Darby, the geographer—Elliot—Henry and Robert Patterson—and Schattuck, of the American Academy. We notice that M. Caillet's announcement of a tailed race of Africans, and Prof. Owen's attack on Lord Monboddo's doctrine, excite much interest in the United States.

A Manual of Ancient History, from the Remotest Times to the Overthrow of the Western Empire. By Dr. Leonhard Schmitz. (Edinburgh, Black.)—Dr. Schmitz has constructed this manual for the use of students, and has sought to render more clear than is usual in similar abstracts the connexion between the Greek and Roman and other great nations of antiquity. Avoiding the annals of the Jewish race, partly as superfluous and partly as distinct, he first presents a geographical sketch of Asia and of the earliest social and political forms in vogue among Asiatic communities. The outlines of Chinese, Indian, Bactrian, Median, Persian, Assyrian, Babylonian, Phœnician, Lydian, and Egyptian history succeed, in order,—and next the records of Greece are opened, from the mythical period to the disruption of Alexander's Empire. The Roman and Carthaginian annals fill a third section of the work, which closes with the retirement of Augustus. The history is constructed with art, and every leading event is surrounded with such accessories as will place its importance clearly before the mind. The difficulty, rarely overcome by compilers of manuals, is, to present a broad, historical view extending uniformly over a vast space of time, and including many nations and systems, and to reconcile the introduction of characteristic details with the general proportions of the narrative. Mere abridgments, stripped of all attraction, are too dry to be pursued with interest or pleasure; while incidents, portraits, and scholarly reflections if too abundantly accumulated are apt to displace less fascinating particulars which are required to complete the outline. Dr. Schmitz has happily surmounted these hardships of his task, and has produced a full and masterly survey of ancient history. His Manual is one of the best that can be placed in the student's hands.

Types and Figures of the Bible, illustrated by the Art of the Early and Middle Ages. By Louisa Twining. (Longman & Co.)—Miss Twining's object is to bring Art to the aid of Theology in illustrating the typical character of the Old Testament. The type and the antetype are placed side by side on the same page, in illustrations derived from the Catacombs at Rome, the Pomfret and Bedford Missals, the 'Biblia Pauperum,' and a few other authorities of high value, both printed and manuscript. We cannot estimate very highly the theological character of such teaching, but as a collection of curious materials for the history of Art, many of them derived from sources which are difficult of access, Miss Twining's book merits high commendation. She seems herself to have copied the illustrations on stone, and, we doubt not, with as much fidelity as spirit.

The Bible: What is it? Whence came it? How came it? Wherefore came it? To whom came it? How should we treat it? Excelsior Library, No. 1. (Shaw.)—"The Excelsior Library" does not sound like a title to win its way to popularity; but its first publication is a very excellent one. The author treats upon the Canon of the Bible, with its many cognate subjects, and, amongst them, those of Inspiration and private Judgment. His arguments are occasionally a little too subtle for popular appreciation, but it is not easy to imagine a treatise on the whole better adapted for popular reading. Clear in style, candid in the statement of difficulties, and direct in the answers, it is just the kind of book which is likely to please readers whose wish is to obtain a general view of the subject discussed. To those who have the leisure and means, it will operate as an incentive to further study.

The Nation of Refugees: A Memorial, Historical, and Political, addressed to the British and French Nation. By General Mieroslowski. (Holyoake.)—By far the most lucid and temperate summary of the Polish question that we have seen. General Mieroslowski explains practically the desires and hopes of his nation, and meets on fair ground a number of objections raised by sceptical sympathisers. The "Memorial" displays considerable extent of political knowledge, and, though full of enthusiasm, is neither violent nor declamatory.

The War Pamphlets are diminishing. Mr. Oliphant contributes one on *The Coming Campaign*. He urges an enterprise in the Trans-Caucasian provinces, and declares that Russia should be repelled to its frontier on the Terek and the Kouban. —*The Dangers of England and the Duties of Englishmen* is a letter to the electors, couched in terms of weak and pompous declamation. In *Sketches of the War* by Philip O'Flaherty, we have a soldier's letters from the Crimea absurdly annexed to a rabid denunciation of "the sons of Maynooth."—Count Krasinski, in *Opinions of Napoleon the First on Russia and Poland*, reiterates his appeal in behalf of his countrymen; and Mr. Llewellynn Jewitt, F.S.A., contrives to tack his *Stroll to Lea Hurst, Derbyshire* to the skirts of the war by rhapsodizing about Miss Nightingale. Stentor could not have recited Mr. Jewitt's long sentences without many a pause, so elaborately inflated is this effusion.

In singular union we have two tracts, from one pen, entitled severally *The Voice of Elijah*, and *The London Coal League Company*. Of their unhappy author nothing can be said; but the printer, whose name is withheld, is to blame for having aided in the production of these frightful ravings,—more pitiable than any we had ever before met with.—The Baron I. Corraja's *Perpetual Peace to the Machine*, by the Universal Millennium, or the Sovereign Bankocracy and Grand Social Ledger of Mankind, classes men into ministers, geniuses, artists, savans, traders, manufacturers, and husbandmen. He bids "Socialism" suspect the French Emperor.—On the more tangible subject of education we find a letter, by the Dean of Salisbury, on *The Church and the Education Question*,—an interesting account of the *Common School System of America*, by Mr. J. Rawlins,—a plea for *Domestic Economy, Gymnastics, and Music*, as branches of public instruction, by "a Bystander,"—and some valuable *Hints on the Discipline appropriate to Schools*, by Arthur Hill.—An *Essay on the Art of Writing* attempts to cultivate penmanship by rules

and models; but not, we should conceive, with much chance of success.—The great topic of "Administrative Reform"—the pedestal of Mr. Layard—is dealt with in *The Re-Organization of the Civil Service*, by a Subordinate Therein, as well as in *A Letter of a Provincial to a Friend on Administrative Reform*, by "a Trinity Man," who is flippant and shallow.—*The Navy List and the Navy* is well worth perusal.—On Reform in other directions Mr. Fearon's *Endowed Charities* is a most elaborate analysis, and Mr. J. W. Wilkins's *Letter on Cambridge University Reform*, a criticism displaying much special and applicable knowledge.—*The Cambridge Senate before Whitgift's Statutes and the University Bill of 1555* is a protest against the recent Act, as inadequate and inoperative.—*An Inquiry into the Truth of the Accusations made against the Marquis of Clanricarde* is a reprint of the deprecatory affidavits in this cause.—More or less of general information is supplied in *A Few Words on Paper, Flax, Hemp, and Plantain Fibre, and Description of the Wax-paper Process, Employed for the Photo-Meteorographic Registrations at the Radcliffe Observatory*, by Mr. W. Crookes.—*The Unity of Science* is a reprint of a paper read by Mr. M'Cormac before the Queen's College Literary Society.—Prof. Solly has published his excellent lecture *On the Mutual Relations of Trade and Manufactures*, delivered at the Society of Arts.—A kindred subject is discussed in Mr. Swinton Boul's *Liverpool Treatise on Trade and Partnership: the Relative Duties and Proper Liabilities of the Merchant and the State*.—The First Two Books of Grotius *On the Truth of the Christian Religion* have been literally translated, as a study, by a Graduate of Cambridge.

Among our remaining miscellanies we have *How to See the Crystal Palace in a Visit*, a neat and clear little handbook; and a very interesting paper reprinted from that excellent repository the Universal Bibliotheca of Geneva, on the direction of the gold deposits in California. The writer's conclusions agree with those of Sir R. Murchison.

LIST OF NEW BOOKS.

A Sabbath at Home, post 8vo. 3s. 6d. cl.
 Albion Miscellany, 7 vols. 8vo. 1s. 6d. each, bds.
 Alison's Europe, 9th ed. People's Edition, 10 vols. 12mo. 4s. cl.
 Aristotle on Vital Principle, tr. with Notes by Dr. Collier, 8s. 6d.
 Barbauld's Hymns in Prose for Children, large type, 5th ed. 1s.
 Bell's English Poets, 12 vols. 8vo. 3s. 6d. cl.
 Bertin's Hymns (Rev. G. J.) National French Grammar, 4th ed. 9s.
 Bettendorfs's Interest Tables, by Goodluck, new ed. 18mo. 3s. 6d.
 Bohn's Extra Vol. Heptameron of Margaret of Navarre, 3s. 6d.
 Bohn's Philon. Lect. Kant's Critique, trans. by Meiklejohn, 5s. cl.
 Bohn's Sci. Lib. "Proust's Chemistry, Meteorology, &c." 5s. cl.
 Bohn's Standard Library, Goethe's Wilhelm Meister, 3s. 6d. cl.
 Braithwaite's Retrospect of Medicine and Surgery, Vol. 31, 5s. cl.
 Burton's Pilgrimage to El Medinah and Mecca, Vols. 1 & 2, 28s. cl.
 Chronicles of Conquer Castle, 8vo. 3s. cl.
 Courcelles's (Eugene de) Le Tour du Monde, 18mo. 7s. 6d. cl.
 Cowe (Rev. R.) The Gift and the Gauge, 8vo. 5s. cl.
 Cumming's (Dr. J.) Daily Life, 3rd ed. 8vo. 5s. cl.
 Cumming (Dr. J.), The War and its Issues, new ed. 8vo. 2s. 6d.
 Dora's (Dr.) Queens of England of House of Hanover, 3 vols. 5s.
 Encyclopedia Met. Phillips's (Rev. J.) Geology, 8vo. 12s. 6d. cl.
 Errors in Speaking and Writing corrected, 32mo. 6d. swd.
 Hallam's (H.) Europe during the Middle Ages, Vol. 2, post 8vo. 6s.
 Hardwick's Shilling Baronetage and Knightage, 1855, 32mo. 1s. cl.
 Hunt's (Leigh) Old Court Suburb, 2 vols. post 8vo. 3s. cl.
 Hyder Shah (History of), and of his Son, Tippoo Sultan, 4to. 14s.
 Kidd's (W.) House's Thoughts for Plain People, 12mo. 3s. swd.
 Longfellow's Poetical Works, illust. new edition, 8vo. 5s. cl.
 Lost Love, by Ashford Owen, post 8vo. 10s. 6d. cl.
 Lushington's La Nation Bouliquire, and other Poems, 3s. cl.
 Moseley's Mechanical Principles of Engineering, &c. 2nd ed. 54s.
 My Brother's Wife, by Miss A. B. Edwards, 8vo. 1s. 6d. bds.
 Napoleon Bonaparte's History, by Abbott, 2 vols. royal 8vo. 30s. cl.
 Parlor Lib. "Angela," by Author of "Emilia Wudham," 8vo. 3s.
 Present Heaven, Letters to a Friend, 8vo. 3s. bds.
 Railway Lib. "Lynton's Gaxtons," 8vo. 2s. bds.
 Ranking's Half Yearly Abstract of Medical Sciences, Vol. 21, 6s. 6d.
 Roving Bee, by Mrs. Whately, Vol. 9, 8vo. 3s. 6d. cl.
 Select Lib. of Fiction, "My Uncle the Curate," 8vo. 3s. bds.
 Stebbing's Hints to Thoughtful Reading of the Gospels, 8vo. 5s. cl.
 Symonds's (W. S.) Old Stones, 8vo. 3s. 6d. cl.
 Thompson's Christian Theism—Burnett Prize, 2 vols. 8vo. 3s. cl.
 Traveller's Lib. "Macaulay's Frederic the Great," 1s. 6d. swd.
 French's Synonyms of the New Testament, 3rd ed. 8vo. 5s. cl.
 Trevelyan's (G. O. L. G.) City of the Crescent, 3 vols. post 8vo. 3s. cl.
 Trollope's General History, Continuation by Nares, new ed. 14s. cl.
 Villiers's (Hon. and Rev. H. M.) Family Prayers, 2nd ed. 3s. 6d. cl.

THE UNIVERSAL EXPOSITION.

THE wonders of Parisian Art-workmanship which now glitter along the northern line of the Palace of Industry are likely to be the most attractive of all the manufactures of taste in the Universal Exhibition. They are the latest results of centuries spent by the various governments of France in developing the artistic genius of the working classes. Their story runs back to remote days—to the times of Jean Cousin, Bernard de Palissy, and to Pissignier. It traverses the dark times, when the corporations oppressed the industries they pretended to protect, and gave to

their chiefs the titles of kings and princes. It may be remembered that Francis the First issued an *ordonnance* requiring the heads of corporations to assume less ambitious titles, and that Henri the Fourth was compelled to re-issue this order, because some corporations, and especially that of the Paris mercers, had refused to depose their king. But the workmen soon found that these corporations—first organized to combat feudal tyranny—became petty absolute governments. Some sought the title of Royal from the sovereign—this title giving the corporation the power of putting their porter in royal livery, and exemption from the duty of lodging the king's soldiers. Some of the workmen were also exempt from militia service. Protection in its worst form thus clogged the way of progress. Manufacturers cared little about improvements, being free from the dangers of competition. Heavily were the apprentices and journeymen taxed and ground down by sordid laws before they reached the dignity of freemen. Every man who had suffered these taxes and submitted to these laws was not willing to give up privileges so dearly bought; so that working men who suffered by the tyranny of the corporations in early life lived generally to support them, because they generally reached the ease of free membership. But, as time wore on, it added to the grievances which, at last, sufficed to crush these unwholesome combinations. Before a man could become a freeman of a corporation, he must produce a *chef-d'œuvre*. Thus, no obnoxious journeyman was ever held to have produced one; and so he was kept without the privileged pale. The freedom of a corporation became a heirloom in certain families. The freemen heaped all kinds of rights and privileges upon themselves, to the disadvantage of workmen who did not happen to be their relations or friends. The merchants were banded in like manner. Constant broils and law-suits arose between rival corporations—as between the tailors and the second-hand clothesmen,—and a grave discussion settled the line of demarcation between a new coat and an old one. A locksmith dared not make the nails, necessary to the completion of his locks, because the manufacture of nails belonged to another corporation. Colbert, the good genius of French industry, was the first man who dared to strike, with a strong hand, at some of these antiquated laws and regulations. It was the mission of the woollen-merchant's son to infuse his eager spirit of industrial progress into the national heart. He struck down the Custom-house barriers between province and province; he encouraged the improvement of agriculture; he created a French navy; he planned the great canal of the South; he called lacemakers from Venice and from Flanders. At his invitation, Vauvobais entered France, from Holland, to found the great cloth-manufactures of Abbeville. He installed the stocking-loom at the Château de Madrid, in the Bois de Boulogne. To him the French owe the Gobelines, now glowing upon the walls of the Panorama building; and people, pausing before the great St.-Gobelin glass in the nave of the Palace of Industry, may choose to remember that Colbert contributed to the establishment of this manufactory also. To him the French owe their Academies of Science, of Inscriptions, of Painting, Architecture and Sculpture. But the requirements of the treasury stopped him when he approached the corporations. He could destroy various antiquated and unprofitable regulations, but this system was beyond his reach. On the contrary, he was forced to add to the number of privileged bodies that of "sellers of oysters in the suite of the Court," "testers of salt-butter," &c. These privileges were cooly made objects of barter by the Court. Money was screwed from the pockets of the monopolists at every turn, sometimes on pain of an increase in the number of freemen. The story of the difficulties which these monopolies threw in the way of men like Argand and Lenoir are among the remarkable episodes of the History of Industry. Turgot has the honour of having planned the abolition of the corporations—the first French Revolution counts among its benefits that of having effected Turgot's proposition.

From the fall of the corporations, the rise of Parisian industry may be dated. The royal manufactories had nursed a class of working men who could bring Art to beautify the highest skill;—and the history of modern French industry is the history of working men who have risen to high places. Lyons owes its renown to working men,—to Garon, Jurines, Falcon, Bonchon, and Lasalle. To see that this remark applies to the great industry which produces Paris Articles—or *Articles Paris*—the Exhibition visitor need only seek to know the stories of such men as Jeauselme, whose stall of wonderfully-ornamented furniture is one of the curiosities of the Palace. He began as a poor workman in the Faubourg St.-Antoine:—he has now a gigantic establishment in which about 300 men find wages. He is not a man of extraordinary fortune:—on all sides close copies of his history may be read. He declares that his only advantage over hundreds of workmen was, that he knew something of drawing,—a something derived from a gratuitous drawing-school in his native province.

And here we approach the secret of those wonderful Paris Articles. Without entering into the question of the advisability or non-advisability of paying for the Art-education of working men out of the revenue of the State, it may safely be stated that to these purely gratuitous drawing-schools,—to institutions as liberal and comprehensive as the Conservatoire des Arts et Métiers,—to the constitution of the Gobelin-tapestry establishment,—where pupils chosen from provincial towns were sent at the cost of the State to learn the best dyeing processes, &c., and to carry back this knowledge to their native place,—and to the Museum of Natural History, where the raw produce necessary to industry was classed and tested,—the working men—not only of Paris, but of Lyons, Mulhouse, Rouen, and Abbeville—owe that grace and that intelligence which have enabled them to command markets in which foreigners had only the advantage of durability of material. Indeed, it would appear to many people that Art has been here cultivated, not in aid of, but at the expense of all the solid qualities of manufacturing industry. In their haste to print the pattern they have neglected the modest office of the loom. In their admiration of a brilliant dye they have forgotten the uses of a solid thread. We are told their furniture is splendid with golden trellis-work, marvellous for the rich grouping of costly materials; but as yet no Paris door swings fairly upon its hinges. In cotton cloth they cannot approach the inartistic genius of Manchester. English steel defies the competition of the first Gallic manufacturers. We are reminded that we might even carry the distinction from the *salon* where glows the furniture of Jeauselme to the kitchen where in the disciples of Brillat de Savarin preside. Light as air,—daring to rashness,—gorgeous till the eye aches and is fatigued,—is the style of Art at which France has arrived in her workshops. The draughtsman here knows no bounds. All that floats to the surface of his brain goes direct, without a second thought, to the tip of his pencil. He wants a handle to the jug upon which he is engaged:—two crocodiles, one with its hind-quarters in the ample jaws of the other, are not too formidable for his purpose. A tailor gives him an order:—the Obelisk of Luxor becomes a stripe down the leg of a pair of trousers. Hieroglyphics tell upon founcces. Coins that would enrich any museum, are effectively strung together for a lady's hair. A stack of arms, with Napoleon in a contemplative attitude before them, are an apt combination for a tooth-pick stand. A chiffonier, with his basket at his back and his lantern in his hand, stands in bronze, with a load of lucifers behind and a spirit-burner in his lantern, at the convenience of the smoker. The marriage of the Emperor is not a composition too complex for the embroiderer of shirt-fronts, as the reader may notice in the French Gallery of the Universal Exhibition. Neither is the French designer inconvenienced by "Puritanic stays"; as his designs, realized in sugar and chocolate, and displayed in gorgeous shops on the Boulevards and in the Rue Vivienne every New Year's Day, fully testify. He can be graceful for the jeweller, grotesque for

the tobacconist, and indecent for the vendor of chocolate. One day he will design a rose-leaf, with a diamond dew-drop upon it, for a brooch,—on the morrow Dutchmen carousing over a tub grow under his fertile pencil for a tobacco-box,—and from the tobacco-box he will wander to designs for a milliner. He has always a new idea at the disposal of his customers. If, last month, rosebuds and grapes were worn in Lucy Hocquet's bonnets, this month he produces cabbage-roses and plums and cherries. Last month coronets of bright green leaves encircled the fashionable heads of Parisian ladies:—for this month he has a new idea,—he paints garlands of seared and withered leaves. From cherries, now worn bright and juicy, he will probably advance to windfalls, or to fruit half consumed by sparrows. At the present moment he has turned out a fashion which exhibits a complete dessert in every lady's bonnet. Cherries, grapes, black currants, and acorns are now the popular bonnet ornaments:—next month, nothing will be left but strawberries and melons; or almonds and raisins may be prettily introduced into an August wreath.

This tendency of French designers to deal in the extravagant has been undoubtedly fostered and developed under the Empire. At the present time, to be costly is to be fashionable. That simplicity, which formerly charmed us in many of our neighbours' fashions, and that Art which gave to common objects and cheap materials the value of simple beauty of form, are unknown. The present Exhibition is an evidence of this craving for gold and marble; for lace, at once heavy and priceless; for furniture, at once uncomfortable and dazzling. The Bordeaux bookcase, carved in solid wood, is perhaps the only simple piece of French furniture in the Universal Exhibition. The rest surprises you chiefly because it is worth so many thousand francs. A child's chair value 20*l.*—an arm-chair priced at 80*l.*: these are the objects of attraction in the nave of the Palace; and these alone in the furniture department. We look in vain for household goods of common material wrought with taste;—we seek, without result, china specially designed for the cottage. We admire these tables studded with costly enamels; these bookcases laden with gold; these clocks resting upon golden cupids, or serving as battle-ground for warriors in bronze; this goldsmith's work peppered with diamonds and rubies. Marvellous monuments of human patience are these heavy founccs of lace, which only an Imperial purse, unchecked by an unimaginative House of Commons, can buy! Very splendid is this gigantic bird-cage of elaborated oak, set in hot-house flowers, and filled with birds worth their weight in gold. Perfect, perhaps, is the taste herein displayed. One workman's hand must have wondrous skill before it can realize this microscopic carving—this faultless polish! But few are the people who can pluck turquoise forget-me-nots, or dally with enamel rose-leaves bright with diamond dew! We accept these rare products as so many *tours de force*,—and then we turn to seek the art which elevates the humble home by simple forms of beauty.

But the artist-workman of Paris does not produce in common materials. It is not his mission to diffuse a sense of beauty over his country. If he can conceive any errand beyond that which enables him to frequent his Barrière ball, it is to show how ornament may be added to ornament—how silver may be wedded to gold, and ebony to satin-wood. In the Fable for Critics, we are assured that—

Over-ornament ruins both poem and prose,—
Just conceive of a Muse with a ring in her nose!

Now the art-workman's Muse has a ring in her nose. Not a plain gold ring, if you please; but a circlet, studded all round with gems! His Muse wears nothing plain. Her bonnets are orchards; her dresses employ hundreds of hands to each; her fingers display the revenue of a State; and upon her bosom lies the wealth that would feed armies. To this Muse the Paris workman turns his eyes unceasingly, looking out from a *mansarde* where a pot of flowers bought near the Madeleine after market-hours is the only beauty. For, it is remarkable that Paris, the city where Art is the passion

of the masses, is conspicuous for the tastelessness of its common household goods. Angular straw chairs, deal tables, thick clumsy crockery, and frightfully barbarous stone-ware, make up the poor man's *ménage*. With the middle classes, you see a gaudy *salon*, with a splendid clock, chairs elaborately ornamented, handsome lace curtains,—but here household grace ends. A tea-service is permanently placed upon the *salon* table for the inspection of visitors, and very beautiful this service is, often: but proceed to the dining-room, examine the crockery in daily use, and you will be thoroughly disenchanted; for these will invariably be found coarse and ugly. It is not that the master of such a *ménage* has no appreciation of Art-manufacture: the truth is, he loves it; but it is beyond his means. All he can afford is a *salon* furnished, as he expresses it, with *luxe*; and there being no medium between *luxe* and positive plainness and ugliness, he is compelled to adopt the style, or want of style, perceptible in his dining-room.

OUR WEEKLY GOSSIP.

WHEN the Expedition to the East was first planned, we believe the Government had a sincere desire to send out with the military power a Scientific Commission, such as the French did to Egypt; but, in deference to martinets, they were induced to give up the better part of the proposal, and contented themselves with sending out a photographer. The destruction at Kertch is the result. A valuable museum—full of ancient gems, arms, pottery, crowns, bracelets, statues, and inscriptions, beautiful as the finest specimens of Etruscan art, and priceless as illustrations of ancient manners and ancient history,—has been lost, it is feared irrecoverably, for want of care and knowledge, and a stain has been cast upon our national honour not so easily effaced as the memory of a reverse before Malakoff and the Redan. We may return to the assault of these batteries,—where we failed at first we may succeed at last,—but no after action can recover into one collection a series of gems and ornaments dispersed among a savage soldiery and a population of Jews, Tartars, Turks, Italians, French, Armenians and English. A mere soldier may care very little about such things. A Babylonian brick may be to him a piece of baked clay, and nothing more; yet it is by their susceptibility on such points that nations rise or fall in intellectual estimation. Nor is the home government blameless. The Kertch expedition was not suddenly conceived or executed; it was in agitation during the winter months; it was finally prepared in the spring and early summer; yet, during all this time, although Downing Street is within whispering distance of Lord Raglan's headquarters, and the correspondence on the subject must have been intimate and constant, no hint as to the existence of a world-renowned museum at Kertch seems to have been offered to Sir George Brown or Sir Edmund Lyons. When it was too late—after the expedition had sailed—the subject being privately forced on Sir Charles Wood's attention—a telegraphic message was sent to the Crimea to protect the Museum and other works of Art. After this lamentable evidence of its necessity, will Ministers still hesitate to send out a Scientific Commission to the Black Sea?

The Society of Arts will hold their anniversary dinner this year at the Crystal Palace, Sydenham, on Tuesday next (3rd of July). The Duke of Argyll will take the chair.

Our readers may be reminded that the anniversary dinner of that excellent charity, "The Booksellers' Provident Institution and Booksellers' Provident Retreat," will be held next Friday (July 6th) at the Crystal Palace, with Mr. M. Milnes in the chair.

The Fourth Annual Conference of the Representatives of the Institutions in union with the Society of Arts, is to be held at the house of the Society on Monday next. The importance of these annual meetings may be judged from the fact that the number of institutions now in union amounts to nearly 400. In accordance with the usual custom, the Chairman of Council, who this year happens to be Viscount Ebrington, M.P., will preside.

A Correspondent, writing from the far East, offers a suggestion to our publishers worthy of consideration. He says:—

"Mussorie, 28th of April, 1855.

"Residents abroad are very much indebted to you for the information conveyed with so much fullness and clearness in your paper of the 3rd ultimo, relative to the new Book Postage. To render the value of the information complete, booksellers, in advertising a publication, should now state the *weight*, as well as the price and other particulars. I have once or twice ordered a single volume, but I should now always send for a number of publications, the united weight of which would allow of my profiting by coming close to a limit; which was not possible when only a single volume, no matter how light, was permitted under each cover. As respects the book trade to India, I expect the new rules, if adhered to with good sense and good faith, will effect a great revolution; for we should then be independent of the enormous local prices, and of the excessive rates demanded for carriage by the steam company; to say nothing of the vexatious delay and detention of parcels between landing and delivery at remote stations. I almost fear the boon is too good to last, however. You are aware that we got a system of Local Postage, on the 1st of October last, very similar to yours in England. Our rates differ from yours in most respects. The lowest rate is 3 pence (about 3*d.*) for a note 45 grains in weight,—a restriction which you might find beneficial at home, as necessitating the use of light paper, and the economy of materials for that manufacture. For 3*d.*, a letter of the weight specified is conveyed from Calcutta to Feshawur, not exactly at express train speed, but within ten days; and the clause is hailed as a great improvement.—Yours faithfully, O. S."

Reviving a good custom, Mr. Buckstone, lessee of the Haymarket Theatre, has placed an Author's Night at the disposal of Mr. John Saunders. The poem, 'Love's Martyrdom,' so disastrously presented on the first night, has never recovered the golden opportunities then thrown away to the poet's loss; and the play has been withdrawn from the bills. The author, however, is desirous of presenting his story to one good house, so as to have its dramatic capabilities tested under a more faithful interpretation of his meaning,—and Wednesday evening next is fixed for the last performance at the Haymarket of 'Love's Martyrdom.' On that occasion, the Storm scene,—referred to in our notice of the play as necessary to the poetical development of the hero,—will be given for the first time.

The communication made by Sir Roderick Murchison to the Royal Society at the last meeting of that body, on a supposed meteorite found in the heart of an old willow tree at Battersea, created a very lively interest and produced an animated discussion, in which Prof. Owen, Dr. Hooker, Mr. C. Darwin, and Dr. Shepard took part. When the specimen was first seen its scoriaceous and peculiar aspect, when coupled with the evidence of persons living on the spot, showing that the tree was seriously blighted on one side in a storm which occurred about sixteen years ago, had led to the suspicion that it might be a meteorite,—and when nickel, cobalt, and manganese were detected in the metallic portions of the mass the suggestion was strengthened. Dr. Shepard, Professor of Amherst College, United States, who has long studied the subject, and who is in England, expressed his belief in the extraneous body being a true meteorite,—and it was under these circumstances that Sir Roderick Murchison thought it right to have the matter thoroughly investigated. Independently of the origin of the substance, the manner in which the tree had grown round it was of deep interest to botanists, including Mr. R. Brown, Dr. Lindley, Dr. Hooker, Prof. Henslow, Prof. Henfrey, and Mr. Bennett. Sir Roderick said the discovery of stones, metals, and even of manufactured articles in the hearts of trees was a well-recorded phenomenon, and stated that, in the present instance, the true character of the extraneous body must mainly depend upon the ultimate chemical analysis by Dr. Percy, to whom he had submitted not only a fragment of the included mass, but also of two separate portions found by Mr. Reeks near the root of the tree, one of which is undistinguishable from the supposed meteorite. The results which have been obtained since the notice was written have, we understand, justified to a great extent the suspicion entertained, that the substance was simply a portion of slag; for whilst both the fragments found on the ground (one of them obviously a manufactured slag) contained nickel, cobalt, &c., as well as the mass in the tree, it is the opinion of Dr. Percy that they

can all be paralleled with the known refuse of furnaces. This result will throw considerable doubt upon the origin of many so-called metallic meteorites, which, though they have not been seen to fall, have had an extra-mundane origin assigned to them from their containing nickel, cobalt, &c. The specimen is now to be seen at the Museum of Practical Geology, Jermyn Street.

Earl Stanhope, with that thoughtful literary courtesy which marks so pleasantly the character of our "noble authors," and which particularly distinguishes the historian of 'England since the Peace of Utrecht,' has signified to the Vice-Chancellor of Oxford University his intention to give during his life, and to bequeath at his death, an annual prize of 20*l*. for the best composition on a modern history subject.

Prince Albert visited the Royal Society on Monday last, for the purpose of examining the celebrated Swedish Calculating Machine in the Society's apartments. The machine was explained by Messrs. Gravatt and Donkin, and specimens of the printing were presented to His Royal Highness.

Byron complained of our scant knowledge of Assyrian life. His gorgeous drama of 'Sardanapalus'—the conception of the hero, and the moral setting of the play—rose out of the poet's mind rather than from known materials. The scene was a creation. Thirty-five years have passed, and, thanks to Rawlinson and Layard, the English public are already as familiar with the Assyrian Court as with that of Egypt. Our knowledge, too, is daily deepening. Among the many curious illustrations of Assyrian life brought home by Col. Rawlinson from the East, and now on view at the British Museum,—where they have been visited during the week by the Majesty of England,—are, an alabaster vase, containing some remains of sweetmeats, various objects in gold and ivory, part of the throne of Sardanapalus, many inscriptions relating to the deeds of men celebrated in secular and sacred history—such as Nebuchadnezzar, Sardanapalus, and Tiglath-Pileser,—gems and other personal ornaments; together with a series of drawings, made by artists on the spot, from slabs impossible to bring away from their ancient resting-places, representing the more heroic forms of antique relaxation—lion hunts, banquets, and the like. How strange to think of these spoils of the proud dynasty of Semiramis, after three thousand years, being visited in a London Museum by a Lady who reigns in all feminine gentleness over a mightier empire than obeyed the "ancient beldame,"—who from the ends of the earth stretches a benignant sceptre over that very India from which the successor of Ninus returned baffled and discomfited!

Oldham is to have a New Lyceum—a handsome building in the Italian style, to be erected at a cost of 5,000*l*. A large gathering of people took place to witness the ceremony of laying the foundation. Of the sum named as necessary for the payment of costs, more than 3,000*l*. is already in hand,—2,000*l*. being the profit on the local Industrial Exhibition, and the remainder the first part of a subscription undertaken by the President of the Society, Mr. James Platt.

A house in Raquet Court, Fleet Street, has been taken by the London Society of Compositors for use as a library and news-room. By this initiative the members have proved the reality of their want, and the disposition on their own part to supply it. At this point it is not premature to appeal for help. The members have, therefore, issued a modest circular, calling on those for help in their laudable design whose connexion with Literature is loftier and more remunerative than their own. We notice this course of action with hope,—and we fancy that many of our wealthier literary brethren, seeing the compositors put their own shoulders to the wheel, will feel it their pride and pleasure to assist them by donations of their works or otherwise.

We see it announced in the papers that Sir Hugh Munro, of Foulis, Bart., has bequeathed his estate of Milton, in Ross-shire, to found a Free School in Perth, for the education of the children of tradesmen belonging to the town. The rental

of the property, being about 300*l*. per annum, is to be applied to the support of the institution; and the sum of 1,000*l*. is left for the building of the school-house. The school is to be in connexion with the Established Church of Scotland, and under the superintendence of the Presbytery, and is to be visited by the Government Inspector.

Prof. Adalbert von Keller, of Tübingen, is preparing for publication a 'Schwäbischer Sprachschatz,' similar to the 'Thesaurus of the Bavarian Dialects' by the late Prof. Schmeller, of Munich. The Suabian Glossary is to comprise the dialects of Hohenzollern, Württemberg, Baden and Bavaria, so far as they belong to the Suabian idiom.

Among the many commemorations of Schiller's fiftieth death-day, that at Dresden has been distinguished by the creation of a Schiller-Fund, the interest of which is to be employed in behalf of the families of such deceased German poets as have not been able to provide for their widows and children. The plan, we understand, has met with universal sympathy, and the result of the first subscriptions is said to be more important than is generally the case in Germany.

An interesting theatrical representation, serving to illustrate the history of the German drama, and for the benefit of Count Platen's monument, has taken place, by special command of the Grand Duke, on the classic boards of Weimar. It embraced scenes from the plays of Hans Sachs, Andreas Gryphius, Gotsched, Gellert, Leisewitz, &c., and closed with Platen's comedy, 'Der Thurm mit sieben Pforten.' The plan of the monument, we learn, has been altered. It is to be a colossal statue, instead of a simple stone, as originally intended. Hence the increased expense, and the necessity of appealing repeatedly, and in a variety of forms, to the public.

Wise retrenchment is the motto of our time. But unwise retrenchment is a folly as absolute as unwise extravagance. Is this latter never advocated by way of warning to the cautious how far they interfere with vested rights and as a practical illustration of the danger of "opening the flood-gates"? A Melbourne paper, commenting on the new budget of the Australian colony, says:—"It is matter of regret that the retrenchment of the Government establishments has had reference to three officers of great importance to the colony. The reduction of the amount of grant to the Botanical Gardens, Melbourne, from 4,192*l*. to 2,000*l*. will necessitate the abolition of the office of Government botanist, hitherto held by Dr. Müller, a gentleman whose scientific acquirements are of the highest order, and whose enthusiastic pursuit of the inquiries in which he was engaged had already secured, and promised yet more fully to secure, the most advantageous results for the colony and for science. The vote of 2,000*l*. for the Museum of Economic Geology, and of a similar amount for the Museum of Natural History, is dropped from the amended estimates altogether. This will involve the abolition of the offices of Government Geologist, and of Curator of the Public Museum. Mr. Selwyn and Mr. Blandowski, the gentlemen who held these offices, have already done the colony good service, and the greatest benefits might have been anticipated from their exertions upon a field of usefulness so little explored as ours."

—We are not acquainted with all the circumstances which have led to the adoption of a budget likely to throw these public servants out of their employments; but we read in the Australian papers that public attention has been called to these reductions, and that Mr. Greeves, one of the Members for the city of Melbourne, has given notice of a motion which will bring the whole matter under the consideration of the Legislative Council.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY is NOW OPEN.—Admission (from Eight to Seven o'clock), 1*l*.; Catalogue, 1*l*. JOHN FRESWORTH KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square, from Nine till dusk.—Admission, 1*l*.; Catalogue, 6*d*. JOSEPH J. JENKINS, Secretary.

THE SECOND ANNUAL EXHIBITION of the FRENCH SCHOOL of the FINE ARTS is NOW OPEN daily, from 10 to 6 o'clock, at the Gallery, 121, Pall Mall, opposite the Opera Colonnade.—Admission, 1*l*.; Catalogue, 6*d*.

WIDOWS and ORPHANS of BRITISH OFFICERS who fell in the WAR with RUSSIA.—The EXHIBITION of the ROYAL DRA WING and upwards of 1,200 Works of Art, by Amateurs and others, in aid of the Fund for the relief of these most interesting objects of their country's sympathy, is NOW OPEN at BURLINGTON HOUSE, Piccadilly.—Admission, 1*l*.—All the Works are for Sale.

CHALON EXHIBITION, SOCIETY OF ARTS.—This Collection of the Paintings, Drawings, and Sketches of the late JOHN CHALON, Esq., R.A., with a selection from the Works of ALFRED E. CHALON, Esq., R.A., is NOW OPEN, at the Society's House, Adelphi.—Admission, 1*l*.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs is NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street.—Open from 10 to 5. Admission, with Catalogue, 1*l*.

ADAM AND EVE.—This great original Work, by JOSEPH VAN LERU, is NOW ON VIEW at 57, Pall Mall, opposite Marlborough House, from 11 to 6 daily.—Admission, 1*l*.

LONDON SEASON BY DAY.—On Saturday, at 2 o'clock, Mr. LOVE will present his NEW ENTERTAINMENT, called 'THE LONDON SEASON,' by day.—LOVE'S ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant, Regent Street.—Mr. Love will appear every Evening at 8, except Saturday; Saturday at 3.—Monday and Tuesday Evenings at 8, and on Saturday Morning at 3. Mr. Love, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called 'THE LONDON SEASON,' Wednesday, Thursday, and Friday, the Entertainment, LOVE IN ALL SHAPES, to be followed by a ZOÖLOGICAL CONCERT, and LOVE'S LABOUR'S LOST.—Pianoforte, Miss Julia Warman.—Stalls, 2*s*.; Area, 2*s*.; Gallery, 1*s*.

ROYAL POLYTECHNIC INSTITUTION.—THREE REMARKABLE NOVELTIES.—First, Lecture by J. H. PEPPIER, Esq., on the DISCOVERY of the TREASURES of the HUMAN VOICE and VOCAL MUSIC through SOLID CONDUCTORS, being a novel addition to the Lecture delivered before HER MOST GRACIOUS MAJESTY and H.R.H. PRINCE ALBERT, the Patron of the Institution.—Second, DAILY, a COMPLETE ARCTIC COLLECTION, by Jno. BARROW, Esq., of the ADMIRALTY, including some interesting RELICS of the EXPEDITION of SIR JOHN FRANKLIN.—Third, A "SINGING MOUSE" which EMITS SOUNDS SIMILAR to those of the LINNET.—In addition to the above, all the other EXHIBITIONS, LECTURES, DISSECTING VIEWS of the late BATTLES, DIORAMA of SAM SLICK, &c. &c.

SCIENTIFIC

SOCIETIES.

ROYAL.—June 21.—The Lord Wrottesley, President, in the chair.—The following gentlemen were elected Foreign Members. Prof. Plücker of Bonn, Prof. Rathke of Königsberg, and Prof. Rümkor of Hamburg.—A paper by Sir Roderick Murchison, 'On the Discovery of a supposed Aerolite in the Heart of a Tree,' elicited considerable discussion, in which Prof. Owen, Mr. Darwin, Dr. Filton, and others took part.—The titles of eighteen papers were then read, and the Society adjourned over the long vacation.

GEOGRAPHICAL.—June 25.—Sir Roderick Murchison, V.P., in the chair.—A collection of geological specimens, brought by Capt. Collinson from the Arctic Regions, was exhibited on the table,—and a series of sketches of the Sandwich Islands, by Mr. Sawkins, was likewise displayed; and also of various parts of Australia—such as the Brisbane and Burnett rivers, the Elm Creek, the Darling Downs, the Burning Mount Wingen, the Turon and Sofala gold-mines, Mount Victoria and the town of Bathurst, and many other localities from Moreton Bay northwards.—'On the Volcanic Mountains of Hawaii, Sandwich Islands,' by James G. Sawkins, Esq.—'On the Geographical Results of his late Researches in the Arctic Regions,' by Capt. Collinson, R.N. The prior discovery of Prince of Wales Strait by Capt. M'Clure, in 1850, and that of Dr. Rae on Victoria Island, have deprived the voyage of the Enterprise of much of its interest. Yet the Enterprise penetrated furthest to the eastward; she approached nearest to the spot reached by the Hecla in 1819; she was successfully extricated from the ice; and one important consequence has been the extension of the whale fishery through Behring Strait to the Mackenzie River, on the northern shores of the continent.

SOCIETY OF ANTIQUARIES.—June 21.—Edward Hawkins, Esq., V.P., in the chair.—Joseph Hunter, Esq., was elected to fill the vacant seat in the Council. Mr. John Young Caw was elected a Fellow.—The Rev. Thomas Hugo exhibited a branks or scold's bridle, of unusual form.—Mr. Henry Stevens exhibited a copy of the Bible of the time of Charles the First, printed by Barker & Lucas, condemned for its numerous gross typographical errors.—Mr. Henry Cooper, by the hands of the Sub-Dean of Salisbury, exhibited a knife

and fork, in a leather case, found behind some panneling in the Blue Boar Inn.—Dr. Elton communicated a transcript of a letter of Cromwell.—Mr. Octavius Morgan exhibited a fine collection of ecclesiastical rings.—Mr. J. M. Kemble, in a letter to the Secretary, called attention to the shape and ornamentation of certain urns figured in 'Remains of Pagan Saxondom,' found at Eye, in Suffolk, and those discovered by himself at Stade, on the Elbe. Of these, Mr. Kemble exhibited drawings, observing that it appears, by these remains, that a Slavonic tribe, uniting with a band of Northern adventurers, had made a descent in East Anglia towards the end of the eighth century. The Secretary suggested that the urns in question were of an earlier period than that to which Mr. Kemble had ascribed them.—Mr. George Scharf, Jun., read 'Observations on a Picture in Gloucester Cathedral, and other Representations of the Last Judgment.'—The Society then adjourned to Thursday, November the 15th.

BRITISH ARCHEOLOGICAL ASSOCIATION.—June 13.—T. J. Pettigrew, V.P., in the chair.—Mr. Crafter exhibited a gold coin, the obverse presenting a figure of St. John the Baptist, with his leathern girdle and cloak of camel's hair, preaching and holding up the cross; the reverse a fleur-de-lis. This was lately obtained from Hastings. The Florentines were among the first people of Europe to revive the use of gold as a circulating medium. In the middle of the thirteenth century, to which this specimen is to be referred, they issued these pieces with the legend S. IOHANNES. B.; and on the other side, with the fleur-de-lis, FLORENTIA. These beautiful coins were called *Florins*,—a name now most absurdly bestowed on our two-shilling pieces.—Sir S. Morton Peto exhibited two British Cled-dys, leaf-shaped swords, in bronze, obtained at Washingborough, in Lincolnshire, near the river Witham, in the neighbourhood of which a conflict had taken place, and whence the celebrated British shield in the Meyrick Collection was obtained. A third specimen (we believe from the Thames) was also exhibited by Sir S. M. Peto, the handle of which was peculiar, having a long narrow ovate slit down the centre of the tang, and one on each side of the lower part where it joins the blade. It measured 1 ft. 10 in. in length. Sir S. M. Peto also exhibited two Roman vessels,—one an *Olla*, or cinerary urn, 9 in. high; the other a *Guttus*, similar to one found at Chichester, and figured in the Journal of the Association, vol. iv. p. 158.—Mr. Gibbs exhibited a half-shilling of the second coinage of Elizabeth, discovered in his garden near Windmill Hill, Gravesend. It is in fine preservation, and bears the date of 1571, on either side the mint mark of a castle.—Mr. Gunston exhibited rubbings of various brasses:—a priest (circa 1420) from the nave of Haddenham Church, Bucks; a child, swathed like a mummy, from Stoke d'Audernore; a knight and lady from Dinton, &c.—Mr. G. N. Wright read a short paper on the various Portraits assigned to Shakespeare, and exhibited the original painting formerly in the collection of John Lord Lumley, now in course of publication by Vincent Brooks, and to be seen at Hogarth's, in the Haymarket.—Mr. Pettigrew read a paper on, and exhibited a large collection of specimens illustrative of, Egyptian Glass.—Dr. Lee exhibited five curious specimens of ancient Egyptian glass, belonging, according to Mr. Pettigrew, to a late period. They consisted of representations of a double asp, with a lion's head entirely in blue glass; a jackal (the guardian of the tombs) in blue, green, and white; a cow reposing, with the solar disc and feathers between the horns, assigned by Mr. Pettigrew to the Egyptian goddess Athor (Venus); a hawk-headed scarabeus, with extended wings, of blue glass, streaked with white; and a bull bound for sacrifice, of blue glass.—Mr. John Brent read a paper, 'On Canterbury in the Olden Times,' containing many entries from the Canterbury records.

STATISTICAL.—June 18.—The Right Hon. the Earl of Harrowby, President, in the chair.—Prince Albert was present.—The following gentlemen were elected Fellows of the Society, viz.:—The

Right Hon. M. T. Baines, M.P., and Messrs. George Becke, Christian Child, Layton Cooke, R. H. Coote, J. E. B. Curtis, Frederick Gosnell, W. D. Lewis, George Tomline, M.P., and W. A. Wilkinson, M.P.—M. Heuschling, Secretary to the Central Commission of Statistics in Belgium, and chief of a department in the Ministry of the Interior, was elected a Foreign Honorary Member.—'On the Mortality arising from Naval Operations,' by W. B. Hodge, Esq. The author commenced by stating that, from the number of returns upon various subjects that were annually laid before Parliament, it might be supposed that an ample store of facts existed with reference to questions so important to the nation as the strength and mortality of the Navy; but the contrary was the fact, and between the period of 1793 and 1815 we were chiefly indebted for the scanty information we possessed to the industry of one or two private persons. A table which he had prepared registered the results of 576 actions which took place in that interval, causing casualties to the amount of 19,382. He had taken 1 in 10 as the proportion of wounded in naval engagements who subsequently died of their wounds, that calculation being founded on Sir Gilbert Blane's account of the action fought by Sir George Rodney in the West Indies in 1782, and upon the return given in Col. Drinkwater's account of the siege of Gibraltar in 1779–83. Taking the whole of the casualties in action in the British service during the wars of the French Revolution, the proportion of those returned killed to the whole number injured in naval engagements was 100 to 398, or rather more than 1 in 4; while in engagements on land it was 100 in 529, or rather less than 1 in 5. He gave the following as the probable average result of 1,000 cases of injury received in a naval engagement:—Killed, 250; died of wounds, 75; total deaths, 325; recovered, but disabled, 95; recovered, fit for duty, 580—total, 1,000. The mortality caused by ships accidentally wrecked or burnt he found to be double that arising from injuries received in action. It might appear to some persons erroneous to attribute this class of mortality to the effects of war, seamen being apparently as much exposed to such risks during peace; but it was certain that those risks were greatly increased by the services required from the Navy in time of war, and it was obvious that a larger number became exposed to them from the additional force kept up. During the war, independently of those sunk or destroyed by the enemy, 28 line-of-battle ships, 62 frigates, 251 smaller vessels—in all, 341 sail—belonging to the Navy either foundered, or were wrecked or burnt from accidental causes, with a loss of 13,621 lives, or about 666 per annum of the period considered. On the other hand, it appears that from the end of 1815 to the end of 1850, a period of 35 years, the number of vessels similarly lost in the Navy, all of them being of the smaller class, was only 185, and the number of men 1,320, being 38 annually, or in the ratio of rather more than 1 for every 1,000 men employed. It was undoubted, therefore, that during the last war the risk of death to persons employed in the Navy from the accidental destruction of vessels was four or five times greater than it has been since the peace. The great improvements in shipbuilding had probably diminished the mortality; but allowing for this nearly double the average from 1815 to 1850, the total number of deaths on a peace establishment of 40,000 men would only have amounted to 1,636, leaving 11,985 still chargeable to the war. The period during which Great Britain was engaged in hostilities, from their commencement in 1793 to their final termination in 1815, was exactly 20 years and 165 days, or 20,45100 years. The mean strength of the Navy during that period was 110,180. The total number of deaths from hostile engagements was 6,663, from ships accidentally wrecked or burnt, 13,621. The annual ratio of the former was 326, of the latter 666. At first there appeared no reason why mortality arising from disease should be increased by war in the Navy, as was known to be the case in the Army, but an examination of the facts proved that it was so. The means which existed for forming a judgment on this point were limited, from the imperfect character of the returns, until

so recently as 1830. Mr. Hodge, however, deduced, from a variety of statistics, that the annual ratio of mortality to 1,000 men strength in the whole naval force from 1776 to 1780 was, from casualties in action 5.1, drowned by shipwreck and died from disease and ordinary accidents 55.8, from all causes 60.9. In the West Indian fleet, from 1780 to 1782, the ratio of deaths was, from casualties in action 21.0, drowned by shipwreck 54.0, from diseases and ordinary accidents 58.0, from all causes 133.0. In the whole naval force from 1810 to 1812 the ratio of deaths was, from casualties in action 1.9, drowned by shipwreck 7.3, from diseases and ordinary accidents 38.3, from all causes 47.5. From the returns published since 1830 it appeared that the mortality throughout the Navy during peace did not exceed 16 per 1,000 annually, and he had therefore taken it at that ratio. If the returns for 1810–12 were to be relied on, they showed that the mortality from disease and ordinary accidents during the war was annually 38.3—16=22.3 per 1,000, or about 140 per cent. greater than in peace. This would no doubt be considered by many a rather startling result; but Mr. Hodge pointed out that it was confirmed in a very remarkable manner by the experience of the squadron on the East Indian station during the war with China. From parliamentary returns it appeared not only that the mortality on that station was more than doubled by the Chinese war, but that the principal increase was in the deaths caused by disease. The mortality from the latter source for the ten preceding years had averaged very nearly 15 per 1,000 annually, but during the war it rose to 36.78 per 1,000, being an increase of 21.78 per 1,000, or about 140 per cent. It seemed, therefore, Mr. Hodge contended, a fair and moderate estimate that the loss of life in the Navy from disease and ordinary accidents was doubled during the Revolutionary War, and that the increased mortality from those causes amounted to 16 per 1,000 annually, which, upon a force averaging 110,180 men, would give 36,051 for the total number of additional deaths during a period of 20,45100 years. This calculation, however, assumed that the 110,180 men would, had there been no war, have suffered the same rate of mortality as seamen in the navy during peace. Now, the peace establishment would not have exceeded 40,000 men, and the difference between that number and 110,180, or 70,180 men, were annually exposed to the increased mortality of naval as compared with civil life not included in the foregoing estimate, which only compares the mortality among seamen during peace with that among seamen during war. It was necessary, therefore, to compare the mortality of seamen with that of men of similar ages in civil life. Taking the average age of seamen at thirty years, and the mortality among the whole population at the same age, as 10 per 1,000 annually, and assuming 16 per 1,000 as the peace mortality in the Navy, the additional mortality among civilians converted into seamen would be at least 6 per 1,000 annually. To this additional mortality beyond that already referred to the increased force of 70,180 men required by the war were subjected, and the number of deaths thereby caused, calculated on the principle laid down, was 8,611, which, added to 36,051, the number before given, made an aggregate of 44,662 as the total number of additional deaths arising from disease and ordinary accidents caused by war. From the foregoing estimates the author concluded that the mortality in the Royal Navy in an average force of 110,180 men, during 20,451 years of hostilities occurring between 1793 and 1815, showed the following results:—Deaths from casualties in action 6,663, drowned or destroyed in ships accidentally wrecked or burnt 13,621, from disease or ordinary accidents on board 72,102, total 92,386; the ratios of the preceding numbers to 1,000 men strength were 3, 6, 32, and 41. The estimated number of deaths that would have occurred from the same causes during peace were, from casualties in action none, drowned or destroyed in ships accidentally wrecked or burnt 1,636, from disease or ordinary accidents on board 27,440, total 29,076. Thus showing an excess of deaths caused by war from casualties in action of 6,663, drowned

or destroyed in ships accidentally wrecked or burnt 11,985, from disease or ordinary accidents on board 44,662, total 63,310. Having determined with as much precision as the materials in his possession permitted the total loss of life in the Navy during the war, Mr. Hodge proceeded to consider the relative losses arising from the different species of service in which it was employed. He directed attention, first, to the statistics of actions between fleets and squadrons; second, to attacks upon land fortifications; and, lastly, to actions between single ships. Under the two former of these heads he had prepared tables containing the particulars of nearly every important engagement belonging to those classes that had occurred during the last seventy years, the battle of Navarino alone excepted; but, under the third head, he had only thought it necessary to select a sufficient number of cases to give a just idea of the losses to which such actions gave rise. The number of actions between fleets or squadrons were 13, giving deaths in action, including one-tenth of wounded, 2,335; deaths to 1,000 mean strength, 21; casualties to 1,000 mean strength, highest, 212; lowest, 19; average, 65. The number of attacks on land defences were 10, giving deaths in action, including one-tenth of wounded, 1,023; deaths to 1,000 mean strength, 21; casualties to 1,000 mean strength, highest, 147; lowest, 7; average, 65. The number of actions between single ships, in which the enemy's vessel was captured, was 18, giving deaths in action, including one-tenth of wounded, 252; deaths to 1,000 mean strength, 50; casualties to 1,000 mean strength, highest, 272; lowest, 4; average, 140. The number of actions between single ships, in which the British vessel was captured, was 11, giving deaths in action, including one-tenth of wounded, 246; deaths to 1,000 mean strength, 119; casualties to 1,000 mean strength, highest, 674; lowest, 180; average, 346. The number of actions between single ships, in which neither vessel was captured, was 6, giving deaths in action, including one-tenth of wounded, 108; deaths to 1,000 mean strength, 79; casualties to 1,000 mean strength, highest, 470; lowest, 67; average, 208. The following statement was given with the view of showing that the loss inflicted on us in our conflicts with the navies of other nations had been generally in proportion to the reputation of their seamen for skill and discipline:—

Action.	Enemy's Fleet.	Proportion of British Loss in Killed and Wounded.		
		To 1,000 British engaged.	To 1,000 of the Enemy engaged.	To each ship taken or destroyed.
Cape St. Vincent.	Spanish ..	32	19	75
Trafalgar ..	{ Franco- Spanish }	100	78	94
Nile ..	French	112	91	82
Camperdown.	Dutch	100	115	92

By the above statement it is shown that the casualties of the British in the battle off Cape St. Vincent were only 32 per 1,000 engaged, while each of the enemy's ships taken or destroyed cost 75 men in killed and wounded. At the battle of the Nile each ship taken or destroyed cost only 7 more, or 82 men in killed and wounded, although the proportion per 1,000 engaged was 112, or between three and four times as many as at Cape St. Vincent. The paper was an elaborate one, and was illustrated by a series of tables and several large diagrams. A discussion followed, in which His Royal Highness took a prominent part.

An elaborate paper, entitled 'An Analysis of the Clearing House,' by Charles Babbage, Esq., was read in abstract after the conclusion of Mr. Hodge's paper.

ROYAL INSTITUTION. — May 18. — Rev. John Barlow, V.P., in the chair. — 'On Dante and the "Divina Commedia,"' by Mr. J. P. Lacaita, LL.D. — The speaker, after a few preliminary remarks, proceeded to state that he should not attempt to give an account of the life of Dante, which was so connected with the chief events of

his time that it was impossible to sketch it with any degree of interest without entering into many details of the mediæval history of Italy. Carlo Troya and Count Cesare Balbo, two of the most profound Italian historians of this century, whose recent loss their countrymen have so much reason to regret, might be adduced as illustrations of the statement. Troya, by his researches on Dante's life, and on the meaning of the well-known lines—

..... Infan che 'l Veltro
Verrà, che la farà morir di doglia—

was led to write a mediæval history of Italy; and Balbo, by a converse process, ended his studies on the mediæval history of Italy by writing a life of Dante. There was an event in that life, however, which he would not omit to notice, as it had a peculiar interest for an English audience. Dante visited, and most probably attended a course of theology at, Oxford. Boccaccio asserts, in some Latin verses, which he addressed to Petrarca, in sending him a copy of the 'Commedia,' that Dante had been

..... Parisios dudum, extremosque Britannos.

—Boccaccio, who was born in 1313, had certainly heard it from his father, who resided in Paris as a merchant; and who, being a Florentine, had no doubt known, and perhaps been familiar with, Dante. John, of Serravalle, Bishop of Fermo, in 1416, translated into Latin, and expounded the 'Commedia,' at the request of Cardinal Amadeo de Saluces and of the Bishops of Bath and Salisbury, whom he had met at the Council of Constance. In the preface to his translation, which is in MS. in the Vatican Library, Serravalle says: "Dantes dilexit Theologiam sacram, in qua diu studuit tam in Oxoniis in regno Anglie quam Parisiis;" and again: "Se in juventute dedit omnibus artibus liberalibus, studens eas Padus, Bononiæ, demum Oxoniis et Parisiis." The lines allusive to the murder of the nephew of Henry the Third, in the church of Viterbo, by Guy de Montfort:—

Mostrocci un' ombra dall' un canto sola,
Dicendo, colui fesse in grembo a Dio
Lo cor che 'n sul Tamigi ancor si cola.

Inf. xii. 118-120.—

also evidence the same fact; for they convey an impression that Dante had himself seen the place in which the head of the murdered youth was preserved. His visit to Oxford must have been between 1308 and 1311, when, after leaving the Malaspina, he went to Paris. The speaker expressed a wish that some one would inquire fully into the subject, to which as yet no attention had been paid.

June 1. — The Duke of Northumberland, President, in the chair. — 'On the Currents of the Leyden Battery,' by Prof. Tyndall.

June 8. — The Duke of Northumberland, President, in the chair. — 'On Ruhmkorff's Induction Apparatus,' by Prof. Faraday.

INSTITUTE OF ACTUARIES. — June 25. — John Finlaison, Esq. President, in the chair. — Two candidates were elected Associates. — Mr. Samuel Brown, one of the Honorary Secretaries, read a paper 'On the Results of the Operations of the Gotha Life Assurance Bank for the first twenty-five years of its existence, particularly with respect to the Mortality amongst the Lives assured,' by Herr Rath G. Hopf, of Gotha. The author stated that the Gotha Life Assurance Bank was founded at a time when there existed scarcely any knowledge of life assurance in Germany. Several previous attempts to found such a company had failed, and the few Life Assurances effected by Germans, especially in the Hanseatic Towns, could only be effected with English Companies. As it was the first German Life Assurance Company, so it had risen to be the greatest of its kind in Germany, and, as concerns the number of the lives assured, to be the greatest in Europe. It was founded in 1829, and in twenty-five years, ending in 1853, the number of members who had been admitted were 27,210, with assurances for 6,438,400*l.*, of whom 18,427 were the remaining members at the latter date, with assurances for 4,159,314*l.* — The author discussed the question of the difference existing between the mortality of

males and females, and the remarkable fact, that notwithstanding the general impression that the longevity of females was greater than that of males at all ages, and that married women were especially favoured in that respect, the experience of the Gotha Office had been just the reverse. The prevailing majority of the females assured by the Gotha Office, five-sixths, were married or widows, and only one-sixth not married. Nevertheless, their mortality, in the years of the capability of conception, under 40, exceeded that of men. Yet the Gotha Office did not assure women in the state of pregnancy, but delayed the assurance for a favourable termination, and provided the next six weeks were passed without interruption of health. A table was given showing that the effect of selection of life amongst males was a greatly diminished mortality at almost every age in the first five years from admission, as compared with the same ages after the members had been admitted more than five years, whilst on the contrary, amongst females the mortality was greater in the first five years than afterwards. The author looked for an explanation of this fact partly from the circumstance that women frequently concealed, even from their medical attendants, their bodily infirmities and irregularities of the system, and partly from the finer constitution of their nerves enabling them to feel earlier and before they were perceptible outwardly, those ailments and changes which might be going on in the system, and being thereby induced to avail themselves more readily of the advantage of life assurance. Other interesting results as to the intensity or frequency of various classes of diseases prevailing at different ages, of the proportion of suicides, the motives that led to them, and the mode in which they were committed, showed what materials for novel and useful inquiries might be extracted from the records of Life Assurance Companies. It would be desirable if similar reports could be made in this country by the various Companies whose stores of observations had been accumulating now for upwards of a hundred years. — The paper was followed by a discussion, in which Mr. Farren, V.P., Mr. Hodge, the Chairman, Mr. Lodge, and Mr. S. Brown took part.

MEETINGS FOR THE ENSUING WEEK.

Mon. Entomological, 8.
Royal Institution, 2.—General Monthly Meeting.
Wed. Society of Arts, 7.—Election of Officers.
Thurs. Zoological, 3.—General.
Sat. Asiatic, 2.

FINE ARTS

An Account of the History and Manufacture of Ancient and Modern Terra Cotta; and of its Use in Architecture as a Durable and Elegant Material for Decoration. By J. M. Blashfield. Weale.

WE cannot award higher praise to this little artistic work, than by saying it contains hardly a superfluous word. It is an attempt to show the growing importance of a material used almost as early as stone. Terra cotta vases two thousand years old have been found in Etruscan tombs, as fresh as if just dismissed from the hand of the potter, free from stain and bright in colour. They are painted black, red, buff, blue and yellow, and are sometimes gilded. They are ornamented with laurel, ivy, and honeysuckle borders, and are adorned with mythological scenes or paintings of domestic life. Not merely Bacchus and Cadmus are there, but also the Greek lady with her polished mirror and the Greek youth with his lyre. Terra cottas, of the early Greek type, are found in Egypt, and in all parts of Sicily and Magna Græcia. The art of making them became extinct about 150 years before Christ. The Arabs, says Mr. Blashfield, were masters in the art of pottery, and no nation excelled them in raising superb buildings from cheap materials. From these infidels the Crusaders learned to make those encaustic tiles with which our old cathedrals are paved.

In the seventeenth century terra cotta works in conjunction with architecture were frequent in Italy, and were used by Bramante. The brick Tudor mansions of England were adorned with terra cotta ornaments, the work of Italian artists;

but their dull red colour soon led to a change in the fashion, which might have continued for a century had the modern warm-coloured clays been then known.

The merit of reviving the manufacture of terra cotta in England belongs to Mr. Josiah Wedgwood, who about 1770 established large works in Staffordshire. He employed Flaxman, and established a fresh branch of commerce in England. In 1790, Coade and Sealey's works, at Lambeth, produced large architectural works which have all outlasted the stone that surrounds them, and have withstood the corroding salt of coal smoke and the relaxations and contractions of frost, sun and rain.

The use of cheap and strong cements had undermined the trade, when the Great Exhibition again called it into activity. In that collection were all classes of work, from a Greek vase to a moulded brick. The Swiss exhibited their pendent flower-vases, and Mr. Minton his mosaics and encaustic tiles.

Of this material there are now made nearly two hundred classes of articles, including roof-tiles, baths, brackets, busts, candelabra, corbels, fire-places, fountains and pavements. Its advantages are well summed up by Mr. Blashfield. He says:—

"There are now before the public a vast number of new building stones and artificial stones, but if these are submitted to severe chemical tests, they will not bear comparison with the best terra cotta, which is a species of vitreous stoneware, and allied to the stoneware pottery of which vessels are made for chemical purposes, and which are not affected by acids and alkalis. The atmosphere of London in particular, is impregnated with alkaline substances of a most destructive character to metal and stone, and however much the amount of smoke may be diminished, these volatile gases will still retain great power. A variety of clays can now be delivered in London at small cost. Pure white, every shade of buff, yellow and red, and a dark blue can be readily obtained. These clays may be manufactured in the form of bricks, or other shapes, in a semi-vitreous manner. An opaque face may be given to them, or they may be glazed with any colour, and in some cases even gilding may be applied. A sort of semi-glass can be made, well suited for bricks. Facades executed in this way could at all times be washed clean by the hose of a fire-engine, or a wet cloth or brush, and the great cost of scraping, pointing, and colouring, be got rid of. Bricks made on Prosser's principle, with buff and red clays, would be sufficiently smooth on the surface to be kept clean in this way at all times without being glazed. Terra cotta mouldings and ornaments are now made sufficiently smooth to be washed in the same way without glaze."

It is one of the oddities of modern science that the chief ingredient in the manufacture of terra cotta should be the powdered bones of the antediluvian monsters. So passes away Behemoth in the world's pantomime tricks, and—hey, presto!—he is a flower-basket, and the plaything of women.

FOREIGN CORRESPONDENCE.

Florence.

A picture has recently been produced here, which deserves to be mentioned in the records of contemporary European Art. The artist is Signor Servolini, second Professor in the Accademia della Belle Arti, of Florence. The facilities afforded to study by that institution, joined to the wealth of first-rate pictures Florence possesses, has for some years past attracted hither a portion of the foreign Art-students that every year brings to Italy. But if the Florentine school, under the influence of Signor Servolini, should show itself capable of conducting its scholars along the path of serious and conscientious study, which alone could have led to the production of such a work as the picture in question, it may be expected that the Academy of Florence will once again become the first school of Art in Italy.

The work I speak of is, as near as may be, nine feet in height by six in width. It represents an aged couple, St. Giovachino and his wife, met on the threshold of the Temple of Jerusalem by the high priest, who rejects the offering of a yearling lamb, which they had brought, as a means of inducing Heaven to remove the barrenness which had hitherto afflicted their union. The sixty years of the unhappy wife forbid, ecclesiastically it seems, as well as naturally, the propriety of any such offering, or any such hope. The majestic figure of the priest raised above those of the suppliants by the one or two steps before the door of the Temple, occupies the centre, and forms the most prominent figure of the composition. With

his left hand he motions back the humiliated husband, who, with his rejected offering supported on his left arm, while his right hand is half raised deprecatingly, is turning away, sorrowful and abashed, from the Temple. The other hand of the inflexible priest, seconding admirably well by its action the grave and stern, though sorrowful rather than angry, expression of his features, is raised aloft in severe admonition to the unfortunate wife, who kneels on the spectator's left side, with a most speaking expression of implicit submission, mingled with a look of agonized supplication, which even yet refuses to give up all hope. But none remains for her in the mind of the spectator. The face, attitude, and action of the principal figure, admirably conceived and highly finished, tell unmistakably that the decree is irrevocable. The background of the picture is occupied by a glimpse of the altar within one of the courts of the Temple, and some four or five Levites, who are watching the scene. It is impossible to fail being struck by the simple grandeur of the composition,—by the speaking and most artistically varied expression of the three principal heads,—and by the singular force and clearness with which the story is told and the emotions of the spectators are roused.

Thus much for unprofessional criticism. The artist world, among whom, as indeed among our little public in general, the work has made no small stir, pronounce the central figure to be all that could be wished—head, hands, drapery, and attitude. The female head is also highly praised. That of the husband, though admirably painted and most expressive, is said to be rather too similar in type and *chiaro* to that of the priest. And it is complained by some critics, that the drapery of the husband and wife is harder and less graceful than that of the central figure.

Whether these strictures be just or not, it is not for a layman to decide. Of this I am very sure, that, either on the walls of our own Academy or on those of the Louvre, Signor Servolini's picture would not fail to make itself a reputation among its competitors of the year.

But, alas! its destiny is a small, obscure, and ill-lighted church in Florence! The object of the benefactor, for whom it has been executed, and assuredly the ornamentation of the obscure spot for which it is destined, would have been sufficiently attained by some hastily-thrown-off production, which might have been achieved at less than half the cost to head and hand that Signor Servolini has bestowed on his canvas. But it was not by such considerations that those conscientious workmen were influenced who produced a heritage for their country, which is now pretty well all that remains to it. And it is in no such spirit that the genuine worshipper of Art, whom the Florentine Academy is fortunate enough to possess as its Professor, has lavished his labour of love on a work which the fame-bestowing world may never see, but which must in its production have given many an hour of genuine delight to the earnestly artistic spirit of its author.

T. A. T.

P.S. In case these lines may lead some traveller to wish to see this picture, so far as it may be possible to do so, when it shall have been consigned to its dreary home, it may be as well to mention that it will be found in the little Church of St. Giuseppe, near Santa Croce.

FINE-ART GOSSIP.—Mr. Woreum has published an account of the Library of Works of Art at Marlborough House, having carefully classified them and arranged them for visitor and student. The collection, containing about 5,000 volumes and 100 portfolios of prints and drawings, is now accessible by the humblest mechanic. From the excellent arrangement of this Catalogue, the unlettered man will be able at a glance to find out all the works which have been written in connexion with his own trade or study. All the best works in Art are here,—from Albinus, that Haydon raved over as he rolled on his garret floor, down to those gorgeous works that Mr. Digby Wyatt publishes, to charm both drawing-room and studio. A little longer—few more years—and poverty will no longer have to lie pining for alms at the gate

of knowledge. We think no one can help praising the zeal and enterprise with which the authorities of Marlborough House carry out their great object. We still hope to set our foot upon the last chimney-pot hat,—and we still hope to see the last willow pattern preserved under a glass case.

A School of Art is about to be started in the old border town of Shrewsbury. The good cause advances.

There is a complaint, that, for some private reason, no prizes have been awarded by the Department of Art, at Gore House, to the Life and Anatomical classes. If the human figure is not to be studied, how can we expect great designers? Is this intended to deter artists from Marlborough House,—and, if from Marlborough House, from decorative design? Public bodies, who spend public money, are bound to give public reasons for their public acts.

Prof. Monti delivered his Fifth Lecture on Ancient and Modern Sculpture on Wednesday. His subject this time was Early Christian Art; having in the last lecture brought us down to the total decline of Greek Art, as displayed in the miserable shapeless figures on the Arch of Constantine. Pagan Art, the lecturer said, dealt with the external world:—Christian with the internal feeling. The one delighted in the material:—the other in the immaterial. The fear of idolatry and the necessity of concealment drove the Christian sculptors of the Catacombs to resort to symbolism—to represent Christ as the Shepherd, surrounded by the eagle and the bull and other types of the Evangelists. Sometimes he was represented as treading upon Sin, or having beneath him spirits supposed to preside over earth and water. The expression of Christ's face—at first a simple representation of contemporary Romans—grew rapidly more divine; although early Christian Art was imitative and timid. In Byzantine Art, as seen in ancient diptychs of the time of Justinian, the later conventionalism and severity have scarcely yet set in. The robes are formal, but flowing, and the expression of the face is good. The Art of Constantinople was affected, even as late as the Sassanides, by the remains of Greek Art still existing in Asia. The diagrams exhibited were chiefly tombs from the Catacombs and specimens of early Byzantine Art.

A colossal statue of Berzelius, the chemist, has just been cast and exhibited at the famed foundry in Munich.—A statue to General Drouot, by M. David, of Angers, was inaugurated at Nancy, on the 17th of this month, with great solemnity.

The Berlin sculptor Heidl has just completed four colossal statues, of Galileo, Cartesius, Ottavio von Guericke, and Newton, for the Mineralogical Museum.

The eminent Düsseldorf engraver, Herr Theodore Janssen, has executed an engraving after one of the last pictures of the late lamented Hasenclever, representing the jovial painter himself, with a humour and an *abandon* which are quite delightful, reminding us, in a manner, of the self-representations of the jolly Dutch masters of the olden time. We see Hasenclever in his studio; before him stands the easel, with a canvas exhibiting the first outlines of his famous picture of 'Die Weinprobe,'—near him a cask, with bottles and glasses. With one hand he holds brush and palette; with the other he lifts a green bumper full of Rhenish wine, looking honestly and gaily into the beholder's face, and pledging, as it were, the whole world. The portrait is characteristic of the man as well as of the artist, and the likeness most surprising. Herr Janssen has fully done justice to the picture; and we doubt not but that his fine and faithful engraving will be a welcome present to the many friends and admirers who, a year ago, had to lament the untimely death of Hasenclever.

MUSIC AND THE DRAMA

ST. MARTIN'S HALL.—Mr. ALFRED MELLON respectfully announces that the last ORCHESTRAL UNION CONCERT this season will take place at the above Hall on FRIDAY EVENING NEXT, July 6. Vocalists: Mdlle. Emilie Krall, Miss Dolby, and Signor Bianchi. Soloists: M. Alexander Billel, Mr. F. Edward Buchs, M. Salanton, and Signor Bottesini. Conductor, Mr. Alfred Mellon.—Stalls, 7s.; Reserved Seats, 5s.; Galleries, 3s. 6d.; Area, 1s.; to be had at all the Music-shops, and of Mr. Mellon, 134, Long Acre.

NEW PUBLICATIONS.
INSTRUMENTAL.

An Essay on Fingering, chiefly as connected with Expression; together with some general Observations on Pianoforte-Playing, by Charles Neate (published for the Author), is the sterling, thoughtful work of an able man, familiar with his subject, who is neither too antiquated in his caution nor too modern in his licence. In most of Mr. Neate's remarks and examples we agree and approve. Perhaps, however, thoroughly to complete a treatise on a subject of such interest and delicacy, our author might have added another chapter. One so little pedantic as he proves himself to be might have said something concerning physical differences. A long limber hand and a short stiff one are not precisely amenable to the same canon of discipline; and a certain licence should be allowed for possible diversities of organization. Such a chapter, however, might be easily appended to any future edition of the work; which as it stands has no ordinary value.

Macfarren's Universal Library of Pianoforte Music. (Jullien & Co.)—This seems to be a new publication, the peculiar feature of which consists in explanatory Prefaces written by the editor, who has had some experience in the art of Preface-making. The number before us owes its contents, we presume, to the recent disturbances in copyright law, which have destroyed English publishers' property in foreign music. The *entr'actes*, at least, if not the Overture to Mendelssohn's *Midsummer Night's Dream*, were not long ago conceived by Messrs. Ewer & Co. to be their possession; and we conceive that the pages of introductory letter-press issued on this occasion by Mr. Macfarren have been subjoined in order to give the semblance of additional value to the publication. But we like the old edition better, because it is more complete:—Mr. Macfarren's is chargeable with disarrangement, and includes neither the melo-dramatic music, the two-part song, nor the *finale*. These—his publishers might reply—do not come within the scope of a *Pianoforte Library*—but where are the 'Faery March' and the 'Dance of Clowns'? We would gladly sacrifice many fine words for a little real respect shown to the author idolized in print.

Trio (Sol Maj.) pour Piano, Violon, et Violoncelle. Par J. L. Ellerton. Op. 45. (Scheurmann & Co.)—Our amateurs are, day by day, becoming more and more remarkable as a body. By the number and nature of his works, Mr. J. L. Ellerton seems to aspire to "brevet rank" in the squadron, since during the last twenty years we have heard songs, quartets, chamber-music, masses, operas, (symphonies, even, we fancy), poured out with a profusion as indefatigable and steady as if music were his profession, not his pleasure. The intention, we know, goes far "to sanctify the deed," and there must be an earnestness of no common order to sustain its possessor during so many years, and throughout so wide a course of exercise and experiment. Then, fertility and versatility are among the sure signs of power and vocation; but, all this said, and all these good gifts and results counted and appreciated, the deciding point must still be settled,—the paramount question still remains to be put—"Is it a true thing?"—and this must be answered from the work produced, and not from the ambition of the producer. This *Trio* does not bring us a satisfactory reply. The phrases are elegant, but neither new nor vigorous;—the construction may pass, but it is construction according to receipt rather than dictated by purpose. Let us illustrate:—Oswlow, we believe, was almost as much of an amateur as Mr. Ellerton; but in Oswlow's very first *Sonatas* a peculiarity of ideas, a nerve in grasping, and an ingenuity in working out his ideas are to be traced. In Mr. Ellerton's ambitious compositions we find the desire to write, not the justification; and while we remember him, by certain canzonets on Lord Byron's words, we cannot admit that this *Trio* is, in any respect,—though an advance on the *Trio* (in a flat, we think,) put forth by its writer many years ago.

Against such a work as the above a *bagatelle* is not to be measured; but having accidentally fallen

among the amateurs of England, we may here say that *La Gondola*, by Virginia Gabriel, (Chappell), is a *notturno*, with some elegance of form and expression of *cantilena*, by a Lady well known in the world of amateur-music;—what is more, a Lady whose fancies, it is evident, are neither her memory's nor her master's, but her own.

PHILHARMONIC SOCIETY.—It must be felt as a relief to every one concerned—Directors, audience, conductor—that the Philharmonic Concerts are over for the season. The eighth was little better, or little worse, than its predecessors, save that, the excitement of curiosity having subsided, the slovenliness and exaggeration which have marked the performances as a whole seemed to press on the audience with a weight of extra weariness. The solo player was Herr Pauer, who played Hummell's *Concerto* in A flat with great grace and delicacy. This excellent pianist gains year by year. The *Concerto* would have gained by being less coarsely accompanied; but the first movement, though full of elegant phrases, is languid,—and its languors injure the effect of the charming *Romanza* and *Rondo alla Spagnuola*, which follow; so much so, indeed, that they would be better relished as a concert-piece, we apprehend, if heard without such prefatory drawback. The singers were, Mdle. Krall—who gave a caricatured version of the *scena* from 'Der Freischütz'—and Miss Dolby.—It is said, that measures of entire reform are to be proposed at the coming General Meeting; but it will not surprise any one conversant with such proceedings and purposes if more be now said than will be done. The task of carrying through measures of cure for maladies of such long standing as those of which the *Philharmonic Society* is perishing is no holiday. Nerve, unselfishness and patience of no common order are required. There are truths which all admit, yet which many shrink from supporting when they are produced. There are not many who are able to separate principles from persons in prescribing their remedies or in adopting them when prescribed. But without courage, coolness and clear-sightedness at this juncture,—and unless a resolution to have done with old folly and prejudice be followed by more enlightened measures of management, without fear or favour towards native or foreigner,—the *Philharmonic Society* cannot live through many seasons more.

CONCERTS OF THE WEEK.—Yesterday week Signor Regondi gave his Concert, himself playing the guitar and *concertina* (on the latter leading one of Beethoven's Quartetts, and appropriating Spohr's *Scena Drammatica* for the violin) with that *verve*, vigour and delicacy which make up the highest musical style, and whatever be thought of the instruments elected, entitle its possessor to rank among the highest artists of his time. Used in moderation, the *concertina*, from its very strangeness of tone, is welcome as a variety. It could be used, we should fancy, in an orchestra, especially when picturesque and fantastic effects are required, with effect. It seems, from what we can hear in private circles, to be replacing that torment to listeners and exclusive delight of amateurs in the past generation, the flute; the violin, as an object of reasonable attainment, being beyond the scope of average English adroitness and English leisure. But the *concertina* may never find an expositor of higher class than Signor Regondi. Among other specialties of his Concert may be noticed some compositions for the harp, played by Mr. Boleyn Reeves. As a player, this gentleman wants charm; but his three movements, called "Melodies," though placed too late in the programme, and thus little listened to, struck us as having grace and character. Among the singers, we shall but name Miss Lascelles. She ought to turn out well, endowed as she is with a superb *contralto* voice; but her version of 'O Salutaris' was not good. Her other song was a simple and expressive *Canzonet* by Miss Gabriel.

Mr. Cooper's last Quartett Concert gives us occasion for speaking of another new singer, Mr. Cooper's pupil, Miss Milner. She has a fine, powerful, clear *soprano* voice, well worth training,

and not, apparently, ill trained so far as culture has gone. If Miss Milner gains the command of so fine an organ as hers, and adds to the skill of a musician refinement and precision of articulation, she should do good service to music.—The Chamber Concert of Herr Louis Ries was also given yesterday week, at which a MS. Quartett, by his namesake and relative, was to be performed; and, besides this, a *Matinée*, for Herr Jansa, on Saturday last.

At the last meeting of the *Harmonic Union* for the season, Herr Molique's Mass in F was performed. The performance, however, was so little complete, that in justice to the excellent composer we shall not attempt any record of our impressions of the composition. The other act of the concert consisted of Rossini's 'Stabat,' in which Mr. Sims Reeves sang the 'Cujus animam' almost as well as that song can be sung. An announcement was circulated in the room that the arrangements for the next season's performances by the *Harmonic Union* are all but complete.

Among other concerts of the week that simply call for announcement are entertainments by Mr. and Mrs. Alfred Gilbert, and Miss Cole, by Baron Celli, and by Arthur Napoleon.

HAYMARKET.—The last few nights of Miss Helen Faucit's engagement have been devoted to a performance of *Rosalind*, in Shakspeare's forest play of 'As you Like It.' Nothing more delicate in conception or execution was, perhaps, ever seen on the stage. The sentiment of it is as delicious as the delineation is exquisite. The utmost refinement in the art of histrionic portraiture is achieved. It is so elaborate that in every tone of the voice we may recognize a thought of the mind; it is so full of meaning, so thoroughly premeditated. On reflection we perceive that all this is artificial, and that were it less faultless it might please more. Such is the nicety of the mechanism that it looks like nature. Yet to be enjoyed completely it requires to be studied intensely. Miss Faucit might secure a triumph in this character, if instead of an occasional star, she were a fixed planet in a metropolitan theatre. As it is, the public are unprepared for the excellence of such acting:—hence the state of the house is seldom satisfactory. We were pleased on this occasion with Mr. Barry Sullivan, who, in the melancholy *Jagues*, appeared sedulously to avoid the sin of exaggeration with which he has hitherto been justly charged. This submission to criticism, intended for his advantage however severely expressed, will go far to correct the provincial peculiarities that have grown into faults. Affectations of all sorts he should shun, particularly of pronunciation. These, however, in the case of *Jagues* we are not willing to expose, the general excellence of Mr. Sullivan's impersonation and delivery commanding commendation. The play was well placed on the stage; but the acting was somewhat under the mark, the performers at this theatre seeming to be afraid to give to poetry the required intonations, which, however habitual to the Shaksperian actor, task the courage of artists accustomed to the prose play and the lighter species of stage-literature. The effect is to damage the performance by an amateur-like air, and to lower the tone of the whole, not only in regard to those who are incompetent, but to the leading spirits of the scene, who are thus placed in false relations with the subordinate characters, whereby the general harmony of the effect is interrupted.

OLYMPIC.—Sheridan's 'School for Scandal' was revived on Friday week, on which occasion Mrs. Stirling was restored to the stage, in the character of *Lady Teazle*, which she acted with her usual tact and spirit. The chief novelty in the cast was, however, Mr. Wigan's *Joseph Surface*, which we need not state, in his hands, ceased to be the conventional stage-hypocrite, and was distinguished by subtle individual traits, which served both to interpret and to humanize the character. The exposure of his villany had more than a comic interest. Mr. Wigan contrived to express that it was the complete destruction of his social position—a doom irrevocable as fatal. Mr. Robson's

Moses was another new feature, remarkable for the genius bestowed on the illustration of a subordinate part, by which it was taken, at once, out of the category of small parts. Altogether, this revival of an elegant comedy is likely to become more than ordinarily interesting.

MUSICAL AND DRAMATIC GOSSIP.—By a letter from Paris which appeared in the *Daily News* on Saturday last, we learn that the speculation of English theatricals in Paris, after all, has been a disastrous one—dishonourable to its projectors, and ruinous to those subordinate actors who have had no means to meet the costs of residence in a strange capital when the treasury failed to yield them the day's crust and the night's lodging. The *entrepreneur*, M. Ruin de Fye, who "explained" to the English Consul on the occasion (representing that he had not been "backed" to the extent promised by an English capitalist), is the gentleman who some two years ago announced to Parisian artists the foundation of a "Choreographical Theatre" in London on a magnificent scale, and who even entered into negotiations with some of the principal functionaries required to conduct such an establishment. Something better has now to be told regarding this miserable transaction and its results. The correspondent of the *Daily News* states, that on being turned out of their lodgings the minor members of this English company came down to the *Théâtre Ventadour*, where they had been playing, to ask for succour in a foreign land,—and that "Madame Ristori, who was coming to rehearsal, saw them and gave them all the money she had about her (300 francs), which they gratefully received." This should not, and will not, be forgotten. —Meanwhile, the English troop has found means to continue its appearances under another management.—Another of our actors, Mr. George Vandenhoff, is announcing readings of Shakespeare and Sheridan in Paris, with Preliminary Discourse.

Among the few individual composers living, Herr Lindblad must be numbered, in right of some twenty *Lieder*, which (with the *Canzoni* of Signor Gordigiani and the *Romances* of M. Gounod) are the best contemporary songs before the world. There are ideas, too, though less happily displayed and completely proportioned, in chamber music by him which we know. So little, however, can the English be enticed out of the beaten track of favourite sympathies for favourite writers, that Herr Lindblad's name was slipping out of memory, when it was recalled the other day by a passage in a private letter from Stockholm, the writer of which mentions with admiration a new Symphony lately produced in the Swedish capital by this elegant and melodious writer.

We are informed that Signor and Madame Gassier have signed an engagement to accompany M. Jullien to America.

A monument by Signor Vela to Donizetti has just been placed in the Church of Santa Maria Maggiore, at Bergamo.

The pianoforte by Mr. Hesketh Hughes, regarding the principle of which we had a word or two to say when we saw it at *St. Martin's Hall*, has been added to the curiosities at the *Polytechnic Institution*:—its inventor (let us note) having entered on a partnership which indicates a purpose of working out and carrying through his idea.—Another of the popular establishments of London, which has tried to bring in music as an attraction (how far wisely or not is another matter), we mean the *Panopticon* in Leicester Square, is about to suffer loss in the departure of Mr. Best from its organ,—that gentleman being (as we have more than once stated) something like one of the best organists now "in playing."

Three new singers from the *Conservatoire*, Mdlle. Pannetra, MM. Dulaurens and Prilleux, have just appeared at the *Théâtre Lyrique* of Paris with some success.

A great singing match was held by the French and Flemish Choral Societies at Lisle, on the 17th of June, with distributions of prizes. The first French prize was carried away by the Orpheonists

(Crick-Sicks) of Tourcoing; the first Flemish prize was awarded to the *Grande Harmonie* of Brussels, and to the *Melomanes* of Ghent.

In printing the following passage of a letter from our Correspondent in Naples, dated May 26th, we call attention to one passage which it contains. It seems that we wrote, some months ago, too disparagingly of the Opera House at Bari. *Fanatici*, as opposed to men caring for graver interests, may draw comfortable hope of new Italian composers and new Italian singers, if it be true that next to the new church came the new theatre; and the port, which was to harbour trade, third in the list of public works.—"A new melo-dramatic piece is announced for performance in a few days in the Royal College of Music. The libretto is by Marco d'Arienzo; the music by Mensitieri, Vicente, Vespoli, and Conte, students in the College. Another melo-dramatic piece from the same source, and entitled 'L'Orfano degli Orfanelli,' is also announced for performance in the *Albergo de' Poveri*. The Director of the College, Mercadante, has just returned from Bari, where his presence seems to have awakened a most extraordinary degree of enthusiasm. His 'Leonora,' superintended by himself, was performed in crowded houses, and in excellent style. The principal voices were Ortolani, Brignoli (*prima donna*), Conti, and Gionfrida. The *maestro* was called for continually, and was covered with flowers. The history of the Theatre of Bari is curious. Funds were collected to form a port: a sum, however, was abstracted,—first to build a church, then a theatre—one of the largest in Italy; and the residue was appropriated to building a port.—Palermo has been recently enlivened by the performances of our national company of *San Carlino*. Indeed, the whole theatrical world fled from Naples during the *Novena* of St. Januarius, but have now returned to the capital.—'La Violetta' is being performed at *San Carlo* and *Il Fondo*, with Signora Beltramelli as *prima donna*, Signor Mongini tenor, and Olivari baritone. The same opera, too, is now given at the *Teatro Nuovo*. Of the *prima donna*, Signora Cappelli, we say nothing. Villani is a fine tenor, and sings with much expression; whilst the *basso*, Signor Rossi, is excellent, and might aspire far higher than the *Teatro Nuovo*.—'Luissetta,' by Pacini, has also been given at the *Teatro Nuovo*."

A new play, by Herr Paul Heyse, 'Die Pfälzer in Irland' ('The Palatines in Ireland') has been represented at Munich; but has not met, we are informed, with a general success. The theme of the drama is taken from the 'Skizzen aus Irland,' by Herr V. A. Hubert; and though it is not denied that the play shows considerable dramatic power, yet the critics find fault with a certain want of harmony and an unpoetical accumulation of theatrical effects.

MISCELLANEA

Chouse.—Those who have read the Rev. Mr. Trench's two very entertaining and instructive little books—'On the Study of Words,' and 'English Past and Present'—will have observed the very large and frequent use which the learned and ingenious author has made of Dr. Richardson's 'Dictionary of the English Language,'—and will recollect the very handsome manner in which at the close of the former work he makes (in the second and subsequent editions) his acknowledgment of the many and great services he had received from so doing. In Mr. Trench's latter work he makes a few occasional references to the Dictionary, but not in the instance of the word *Chouse*. Your Correspondent, Dr. Asher—who, concurring with the critic in the *Athenæum*, speaks approvingly of what Mr. Trench has said on this naturalized exotic—should be informed that all and everything contained in 'English Past and Present' may be seen in the Dictionary of Dr. Richardson. As regards books that we read through, and the leading principles of which we study, general acknowledgments may perhaps be sufficient, as resemblances between the original author and his follower may be easily traced in the pages of their different productions. But with regard to a Dictionary the case is far otherwise. It is mainly a book of reference, and many a debt, and of no small amount too, if not specifically acknowledged by the borrower, may remain for ever unknown to the public. It would be well if this distinction were more faithfully borne in mind, even in cases where the claims are, as in the present instance, of but a moderate description,—those, namely of careful compilation and judicious selection. HOSGEO.

Erratum.—P. 736, c. 3, l. 47, for "Misses Horruick" read *Miss Horneck*.

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1379½, 1380½, 1381½, 1382½, 1383½, 1384½, 1385½, 1386½,
1387½, 1388½, 1389½, 1390½, 1391½, 1392½, 1393½, 1394½,
1395½, 1396½, 1397½, 1398½, 1399½, 1400½, 1401½, 1402½,
1403½, 1404½, 1405½, 1406½, 1407½, 1408½, 1409½, 1410½,
1411½, 1412½, 1413½, 1414½, 1415½, 1416½, 1417½, 1418½,
1419½, 1420½, 1421½, 1422½, 1423½, 1424½, 1425½, 1426½,
1427½, 1428½, 1429½, 1430½, 1431½, 1432½, 1433½, 1434½,
1435½, 1436½, 1437½, 1438½, 1439½, 1440½, 1441½, 1442½,
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1491½, 1492½, 1493½, 1494½, 1495½, 1496½, 1497½, 1498½,
1499½, 1500½, 1501½, 1502½, 1503½, 1504½, 1505½, 1506½,
1507½, 1508½, 1509½, 1510½, 1511½, 1512½, 1513½, 1514½,
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1547½, 1548½, 1549½, 1550½, 1551½, 1552½, 1553½, 1554

THE GENERAL LIFE AND FIRE ASSURANCE COMPANY, Established 1837. Empowered by special Act of Parliament, 62, KING WILLIAM-STREET, LONDON. Capital, One Million.

Directors.
 George Bousfield, Esq.
 Thomas Challis, Esq. Ald. M.P.
 Jacob George Cope, Esq.
 Joseph Dawson, Esq.
 John Dixon, Esq.
 Benjamin Edgington, Esq.
 John F. Fletcher, Esq.
 The MIDSUMMER Fire Insurance Receipts are now ready, and may be had on application at the head office of the Company, or of any of its Agents throughout the country.
 Losses by explosion of Gas made good by the Company.
 IN THIS LIFE DEPARTMENT, Force-rivets of the Profits divisible by the Company's Deed of Settlement allowed to Assurers, and the Company transacts all business relating to Life Assurance, Deferred Annuities, and Family Endowments, on the most liberal terms consistent with sound principles and public security.
 No charge for STAMPS on LIFE ASSURANCE POLICIES.
 LEASES granted on personal security, and the deposit of a Life Policy to be effected by the borrower.
 To all Agents, Solicitors, Auctioneers, and Surveyors, liberal allowance is made.
 By Order of the Board,
 THOMAS PRICE, Secretary.

ANNUAL DIVISION OF PROFITS.

GREAT BRITAIN MUTUAL LIFE ASSURANCE SOCIETY, 14, Waterloo-place, London, and 30, Brown-street, Manchester.

Directors.
 RICHARD HARTLEY KENNEDY, Esq. Alderman, Deputy-Chairman.
 Major-Gen. Michael E. Bagnold.
 Francis Brodigan, Esq.
 Alexander Robert Irvine, Esq.
 John Inglis Jerdon, Esq.
 James John Kinloch, Esq.
 Henry Lawson, Esq.
 William Morley, Esq.
 Robert Francis Power, Esq. M.D.
 Archibald Spens, Esq.
 Frederick Tait, Esq.
 Rev. E. W. J. Vickery.
 This Society is established on the tried and approved principle of Mutual Assurance. The funds are accumulated for the exclusive benefit of the Policy-holders, under their own immediate superintendence and control. The Profits are divided annually, and applied in reduction of the current Premiums. Policy-holders participate in Profits after payment of five annual Premiums.
 The Annual General Meeting of this Society was held on the 30th of May, 1855, when a Report of the business for the last year was presented, exhibiting a statement of most satisfactory progress. It appeared that during the last two years, 1853 and 1854, between 80 and 90 new Assurances had been effected, producing an increase of Premium Income amounting to 14,000l. per annum. It also appeared that, notwithstanding the extraordinary mortality which prevailed during the last year in consequence of the visitation of the cholera, it had not been found necessary to reduce, in the slightest, the allowance previously awarded to the Policy-holders.
 The Members present at the Meeting were fully satisfied with the Report, and resolved unanimously that a Reduction of 3½ per Cent. should be made in the current year's Premium payable by all Policy-holders now entitled to participate in the Profits.
 Credit is allowed for half the Annual Premiums for the first five years.
 The following Table exemplifies the effect of the present reduction.

Age when Assured.	Amount Assured.	Annual Premium originally paid.	Allowance of 3½ per Cent.	Annual Premium now payable.
20	£1,000	£20 17 6	£6 11 6	£14 6 0
30	1,000	25 12 4	8 1 8	17 11 8
40	1,000	32 12 8	10 12 8	22 4 8
50	1,000	45 18 8	15 7 8	30 9 0
60	1,000	75 7 6	23 18 0	51 19 6

A. B. IRVINE, Managing Director.
 14, Waterloo-place, London.
ARGUS LIFE ASSURANCE COMPANY,
 39, THROGMORTON-STREET, BARK.

THOMAS FARCOMB, Esq. Alderman, Chairman.
 WILLIAM LEAF, Esq. Deputy-Chairman.
 Richard E. Arden, Esq.
 Edward Bates, Esq.
 Thomas Campbell, Esq.
 James Chitt, Esq.
 Lewis Pocock, Esq.
 Physician—Dr. Jefferson, 3, Finsbury-square.
 Surgeon—W. Coulson, Esq. 2, Frederick's-place, Old Jewry.
 Consulting Actuary—Professor Hall, M.A. of King's College.
ADVANTAGES OF ASSURING WITH THIS COMPANY.
 The premiums are on the lowest scale consistent with security.
 The Assured are protected by a simple subscribed capital—an assurance fund of nearly 400,000l. invested on mortgages and in the Government stocks—and an income of 80,000l. a year.

Premiums to Assure £100.			Whole Term.	
Age.	One Year.	Seven Years.	With Profits.	Without Profits.
20	£0 17 8	£9 19 9	£1 15 10	£1 11 10
30	1 13 8	12 7 2	2 5 2	2 0 7
40	1 5 0	1 6 9	3 0 7	2 14 10
50	1 14 1	4 6 8	4 6 8	4 6 8
60	3 3 4	3 17 0	6 12 9	6 8 10

Mutual Branch.
 Assurers on the Bonus system are entitled, at the end of five years, and afterwards annually, to participate in four-fifths, or 80 per cent. of the profits.
 The profit assigned to each Policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.
 At the first division a return of 20 per cent. in cash on the premium paid was declared; this will allow a reversionary increase, varying, according to age, from 66 to 88 per cent. on the premiums, or from 5 to 10 per cent. on the sum assured.
 One-half of the "Whole Term" Premium may remain on credit for seven years, or one-third of the Premium may remain for life as a debt upon the Policy at 5 per cent., or may be paid off at any time without notice.
 Claims paid in one month after proofs have been approved.
 Loans upon approved security.
 No charge for Policy Stamps.
 Medical Attendants paid for their reports.
 Persons may proceed to or reside in any part of Europe or British North America without extra charge.
 The Medical Officers attend every day at Throgmorton-street, at a quarter before 3 o'clock. E. BATES, Resident Director.

THE YORKSHIRE FIRE AND LIFE INSURANCE COMPANY.

Established at York, 1834, and Empowered by Act of Parliament.
 CAPITAL, 500,000l.
 The attention of the Public is respectfully called to the terms of this Company for
LIFE INSURANCES.
 And to the distinction which is made between Male and Female Lives.
 No Charge for Stamps on Life Policies.
FIRE INSURANCES.
 Are also effected by this Company on the most moderate terms.
LONDON AGENTS:
 Mr. William Pittman, Solicitor, 41, Great James-street, Bedford-square.
 William R. Turner, Solicitor, 1, Field-court, Gray's Inn.
 Agencies are also established at the various Towns in the County.
 W. L. NEWMAN, Actuary and Secretary, York.

GRESHAM LIFE ASSURANCE SOCIETY.

Head Office, 37, Old Jewry, London.
 Instituted A.D. MDCCCXLVIII (7 and 8 Vict. cap. 116).
Trustees.
 Matthew Marshall, Esq.
 Stephen Odling, Esq.
 William Storer, Esq.
 William Tabor, Esq. Chairman.
 This Office will be found highly eligible for every description of Life Assurance, its main features being the publicity of its accounts, and the systematic readiness of its transactions.
 Perfect Security is guaranteed by an ample paid-up capital, subscribed by persons of the highest character and respectability. The Company moreover being under public Act of Parliament, official copies of its accounts may be readily had at the Government Registrar's, on payment of the usual record fee.
 Policies may be effected without loss of time, formalities being carried through at the Office every day, from 10 to 4; Saturdays, 10 to 3; Medical Office daily at 11. The Board assemble on Thursdays at half-past 11.
 A great portion of the Society's Policies are upon first-class lives, but the Company being specifically established to include the Insurance of individuals of regular and temperate habits, in whom health may be more or less impaired, the Board openly seek to transact business of this class at equitable rates, founded upon a careful consideration of these cases. Lives of this description, decided at some offices, are accordingly open to acceptance at the Gresham.
 Loans may be obtained in connexion with Policies effected with the Company. The Directors have advanced, in this respect, upwards of 175,000l. to the Members since July, 1848.
 The range covered by English Rates in times of Peace and under ordinary circumstances is North of Gibraltar and Philadelphia.
 N.B.—Active and influential persons will be appointed as Agents, on liberal terms, in districts where the Society is not already sufficiently represented.
 EDWIN JAMES FARREN, Secretary.

LONDON LIFE ASSOCIATION, OFFICE, 81, KING WILLIAM-STREET.

President—Charles Frank, Esq.
 Vice-President—John Benjamin Heath, Esq.
 THIS Society is essentially one of Mutual Assurance, in which the Premiums of its Members are reduced after seven years.
 The rate of reduction of the Premiums for the present year is 70 per cent., leaving less than one-third of the original Premium to be paid.
 The Society also undertakes other descriptions of Assurance, in which the Assured do not become Members, and having ceased to allow any commission to Agents, the Society has been enabled to reduce the Premiums for this class of Assurance to the following very low rates:
Annual Premiums for the Assurance of £100.

Age.	s.	d.	Age.	s.	d.	Age.	s.	d.	
20	1	13	7	35	9	7	60	4	1
30	1	12	12	40	10	12	65	5	1
40	3	15	45	3	6	0	70	6	5

 The Court of Directors are authorised by the Deed of Settlement to advance money on the security of Policies in this Association.
 EDWARD DOCKER, Sec.

THE LIVERPOOL AND LONDON FIRE AND LIFE ASSURANCE COMPANY.

Capital, Two Millions.
 Established in 1836.
 Empowered by Special Acts of Parliament.
 Offices—37, Castle-street, Liverpool; 20 and 21, Fenchurch-lane, London; and 61, King-street, Manchester.
Directors.
 Sir Thomas Bernard Birch, Bart.
 Adam Hodgson, Esq.
 Saml. Henry Thompson, Esq.
Directors in Liverpool.
 Chairman—Thomas Brocklebank, Esq.
 Deputy-Chairman—Jos. C. Ewart, Esq. M.P. and Francis Haywood, Esq.
Secretary—Swinton Boulton, Esq.
Directors in London.
 Chairman—Matthew Forster, Esq.
 Deputy-Chairman—George Frederick Young, Esq.
 Resident Secretary—Benjamin Henderson, Esq.
Directors in Manchester.
 Chairman—Samuel Ashton, Esq.
 Edward Tootal, Esq.
 Resident Secretary—R. A. Kennedy, Esq.

FIRE DEPARTMENT.
 Premiums received in 1854 were 113,612l.; and in 1855, 146,067l.
 Insurances may be effected in this department on terms as low as those of most other Companies.
 Farming Stock insured at 2½ per cent. free from the conditions of average, and assured against a Steam Threshing Machine.
LIFE DEPARTMENT.
 Premiums received on New Business were, in 1853, 6,912l.; and in 1854, 10,967l.
 Annuities immediate and deferred.
 Bonuses guaranteed when the Policy is issued.
 No Stamp Duty charged.
 Prospectuses and further information may be obtained at the Office of the Company, or from any of the agents.
 Persons whose Fire Policies with this Company expire on the 31st inst. are respectfully reminded that receipts for the renewal of the same will be found at the Head Office, in Liverpool, London, and Manchester, and in the hands of the agents.
 SWINTON BOULTON, Secretary to the Company.

NATIONAL PROVIDENT INSTITUTION, 48, GRACECHURCH-STREET, LONDON.

FOR MUTUAL ASSURANCE ON LIVES, ANNUITIES, &c.
Directors.
 Chairman—SAMUEL HAYTHURST LUCAS, Esq.
 Deputy-Chairman—CHARLES LUSHINGTON, Esq.
 John Bradbury, Esq.
 Thomas Castle, Esq.
 Wm. Miller Christie, Esq.
 Edward Crowley, Esq.
 John Feltham, Esq.
 Charles Gilpin, Esq.
 Robert Ingham, Esq. M.P.
 Robert Sheppard, Esq.
 Jonathan Thurgate, Esq.
 William Tyler, Esq.
 Charles Whetham, Esq.
Physicians.
 Thomas Hodgkin, M.D.
Trustees.
 Samuel H. Lucas, Esq.
 Charles Lushington, Esq.
 Bankers—Messrs. Brown, James & Co., and Bank of England.
 Solicitor—Septimus Davidson, Esq.
 Consulting Actuary—Charles Ansell, Esq. F.R.S.
 Abstract of the REPORT of the Directors for 1854:—
 The number of Policies issued during the year 1,302
 Assuring the sum of 179,764 0 0
 Annual Premiums thereon 10,294 8 8
 Policies issued from the commencement of the Institution in December, 1838 17,494
 Policies now in force 13,173
 Annual Income—From Premiums (after deducting 23,348l. abatement allowed) £177,990 5 9
 Ditto—From Interest on invested capital £4,073 7 7
 Amount returned to Members in abatement of Premiums 890,134 11 8
 Amount of Bonuses added to sums assured 179,764 0 0
 Amount paid in claims by death from the commencement of the Institution 441,360 11 11
 Balance of receipts over the disbursements in the year 117,009 6 0
 Increasing the Capital Stock of the Institution to 1,093,166 9 8
 At the last division of surplus profits made up to Nov. 30, 1852, the reductions varied from 5 to 55 per cent. on the original amount of premiums according to the age of the members and the time the policy had been in force; and the bonuses ranged in like manner from 50 to 75 per cent. on the amount of premiums received during the preceding five years.
 Members whose premiums fall due on the 1st of July next, are reminded that they must be paid within 30 days of that time.
 Prospectuses and other information may be obtained on application at the Office.
 June 30, 1855. JOSEPH MARSH, Secretary.

INDISPUTABLE LIFE POLICY COMPANY,

72, Lombard-street; 21, Cornhill-terrace, and 38, Denbigh-street, Belgrave-road.
 At the Seventh Annual General Meeting, held at the London Tavern on the 10th inst.
 LORD VISCOUNT TORRINGTON in the Chair.
 The following Report was received and unanimously approved:—
 In submitting their Annual Report to your consideration, the Directors are enabled again to present a statement showing a highly satisfactory advance in the business of the Company.
 At the last Annual Meeting it was seen that the progress of the Company had been greater in that than in any previous year; and it is gratifying to observe that the new business of 1854 has again exceeded that of the previous year, while the business of the current year exceeds that of the corresponding months of 1854. This large and steadily progressive amount of business has been obtained notwithstanding the obstacles to the extension of Life Assurance, arising from the pressure of a war taxation bearing heavily on all classes of the community. While the premiums of the new business of 1854 exceed those of 1853, the expenses have been less.
 At the close of the year, embraced in the accounts now presented, the revenue of the Company was a little under, and now considerably exceeds 80,000l. per annum.
 At the last Annual Meeting a reduction of 55 per cent. was made upon the premiums of all participating policies of five years' standing, and it is recommended that the same rule of reduction shall be continued, which will embrace all the participating policies on which five annual premiums have been paid prior to this date.
 The claims of last year have been greater, as was to have been expected, than in the preceding year, but considerably under what the directors upon which the calculations of the Office are founded would have warranted us to anticipate.
 Great as the success of this Association has hitherto been, the Directors would again remind the Members of their obligations to the public as well as the general benefit of the community may be greatly promoted by the exercise of their individual influence.
 TORRINGTON, Chairman.
 London, 72, Lombard-street, June 15, 1855.

F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment to the Queen and Prince Albert, sole and principal maker of all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Diodescopes, and Patent Ships' Compasses, used on board Her Majesty's Yacht, Ladies' Gold Watches, Guineas; Gentlemen's 10/11ver Silver Watches, &c. &c.

"CRYSTAL PALACE."

WATHERSTON & BROGDEN'S GOLD CHAINS, AT MANUFACTURERS' PRICES. CRYSTAL PALACE, Central Transept. No. 33, GALLERY OF PRECIOUS METALS. MANUFACTORY, 16, Henrietta-street, Covent-garden, LONDON.

E. L. KING TON and C.O., PATENTERS OF THE ELECTRO PLATE MANUFACTURING SILVERSMITHS, BRONZERS, &c. Respectfully urge upon Purchasers to observe that each article bears their Patent Mark, "E. & Co. under a crown," as no others are warranted by them.
 The fact frequently set forth of articles being plated by "Elkington's process," affords no guarantee of the quality. These productions were honoured at the late Great Exhibition by an award of "Council Medal," and may be obtained at their Establishments.
 22, REGENT-STREET, LONDON;
 22, MOORGATE-STREET, BIRMINGHAM.
 Estimates, Drawings, and Prices sent free by post. Replating and Gilding as usual.

RECONNOITERING TELESCOPES.—These well-known instruments to be had of the Maker, JOHN DAVIS, Optician, Dean. The Telescope, when closed, measures 34 in., and shows Jupiter's moons. Price, sent through the post, 35s. The same instrument fitted up with an additional Eye-piece and Stand, price 32s. 2s. Thus fitted, it will show Saturn's Ring.—Map Measures in case by post, 3s. 6d.

RALPH'S ENVELOPE PAPER, reduced to 5s. per ream; also at 8s. and 9s. 6d. per ream; samples on application.—T. W. RALPH, Manufacturer, 36, Throgmorton-street, Bank.

LOCKWOOD'S celebrated NUGGET PENS, being electro-gilt, are not liable to rust or corrode. In Fine, Medium, or Broad Points, 1s. per box of one dozen. Wholesale and retail at LOCKWOOD'S Stationery and Dressing-Case Warehouse, 75, New Bond-street.

FLOWER-POTS and GARDEN SEATS.—JOHN MORTLOCK, 250, Oxford-street, respectfully announces that he has a very large assortment of the above articles in various colours, and solicits an early inspection. Every description of useful CHINA, GLASS, and EARTHENWARE, at the lowest possible price, for Cash.—250, Oxford-street, near Hyde Park.

OSLERS' TABLE GLASS, CHANDELIERS, LUSTRES, &c.—44, Oxford-street, London, conducted in connection with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decanters in great variety. Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Crystal Glass Chandeliers, of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on view. Furnishing orders executed with despatch.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS; STRONG FIRE-PROOF SAFES, CASH AND DEED BOXES.—Complete Lists of Sizes and Prices may be had on application.

CHUBB & SON, 37, St. Paul's Churchyard, London; 29, Lord-street, Liverpool; 16, Market-street, Manchester; and Horsley Fields, Wolverhampton.

DR. ARNOTT'S SMOKE-CONSUMING FIRE-GRATE is manufactured by F. EDWARDS, SON & CO., 49, Poland-street, Oxford-street; where one may be seen in daily use. The advantages of this Grate consist in the smoke being perfectly consumed, no chimney sweeping being required, and a saving of from 40 to 50 per cent. being effected in the cost of fuel. Prospectuses, with Testimonials, sent on application.

FISHER'S DRESSING-CASES, FOR LADIES AND GENTLEMEN. FISHER'S STOCK IS ONE OF THE LARGEST IN LONDON AT PRICES TO SUIT ALL PURCHASERS.

Catalogues post free.

168 and 169, STRAND, corner of Arundel-street.

WEDLAKE'S HAY-MAKER, Cash in advance £10 10 6 Wedlake's Horse Hay-maker, Cash in advance 3 15 6

Order immediately.

Book on Making Hay cheaply, 1s.

118, Fenchurch-street, City.

AT MR. MECHT'S ESTABLISHMENTS, 119, REGENT-STREET, & LEADENHALL-STREET, and CRYSTAL PALACE, are exhibited the finest specimens of British Manufactures, in DRESSING CASES, Work Boxes, Writing Cases, Dressing Bags, and other articles of utility or luxury. A separate department for Paper-Maché Manufactures, and Bagatelle Tables, Table Cutlery, Razors, Scissors, Penknives, Strops, Paste, &c. Shipping Orders executed. Superior Hair and other Toilet Brushes.

TRELOAR'S COCOA-NUT FIBRE MANUFACTURES consist of Matting, Door Mats, Mattresses, Hassocks, Bruses, &c. and are distinguished by superiority and excellence of workmanship, and moderate charges. Catalogues, containing prices and every particular, free by post.—T. TRELOAR, Cocoa-Nut Fibre Manufacturer, 42, Ludgate-hill, London.

THE BEST SHOW OF IRON BEDSTEADS IN THE KINGDOM IS WILLIAM S. BURTON'S. He has TWO VERY LARGE ROOMS, which are devoted to the EXCLUSIVE SHOW OF IRON and BEDSTEADS, and CHILDREN'S COTS, with appropriate Bedding and Mattresses. Common Iron Bedsteads, from 16s.; Portable Folding Bedsteads, from 12s. 6d.; Patent Iron Bedsteads, fitted with dovetail joints and patent soaking, from 17s. 6d.; and Cots from 20s. each. Handsome Ornamental Iron and Brass Bedsteads, in great variety, from 12s. 6d. to 150. 15s.

PAPIER MACHÉ and IRON TEA-TRAYS.—An assortment of Tea-Trays and Waiters wholly unprecedented, whether as to extent, variety, or novelty. New Oval Papier-Maché Trays, per set of three from 20s. 6d. to 10 guineas. Ditto, Iron ditto, from 12s. 6d. to 4 guineas. Convex shape, ditto, from 7s. 6d. Round and Gothic waiters, and bread baskets, equally low.

BATHS & TOILETTE WARE.—WILLIAM S. BURTON has ONE LARGE SHOW-ROOM devoted exclusively to the DISPLAY OF BATHS and TOILETTE WARE. The stock of each is at once the largest, newest, and most varied ever submitted to the public, and marked at prices proportionate with those that have tended to make his Establishment the most distinguished in this country. Portable Showers, 7s. 6d.; Pillar Showers, 3s. 6d.; Nursery, 12s. to 32s.; Sponging, 15s. to 32s.; Hip, 14s. to 32s.; A large assortment of Gas, Furnace, Hot and Cold Plugs, Vapour, and Camp Shower Baths.—Toilette Ware in great variety, from 12s. 6d. to 40s. the Set of Three.

TEA-URNS, OF LONDON MAKE ONLY.—The largest Assortment of London-made TEA-URNS in the world (including all the recent novelties, many of which are registered) is on SALE at WILLIAM S. BURTON'S, from 20s. to 40s.

WILLIAM S. BURTON has SIXTEEN LARGESHOW-ROOMS devoted to the show of GENERAL FURNISHING IRONMONGERY, including Cutlery, Nickel Silver, Plate and Japanese Wares, Iron and Brass Bedsteads and Bedding, so arranged and classified that purchasers may easily and at once make their selections. Catalogues, with Engravings, sent (per post) free. The money returned for every article not approved of. 39, OXFORD-STREET (corner of Newman-street); 1, 2, and 3, NEWMAN-STREET; and 4 and 5, PERRY'S PLACE.

PRIZE MEDAL TO CAISTOR'S SADDLES (MILITARY AND PARK) and HARNESS. SADDLERY, Harness, Horse and Vehicle Clothing, Brushes, Sponges, and every other Stable Requisite. Outfits for India, Prices, cash, from 30 to 30 per cent. below those usually charged for credit. Materials, Workmanship, and Style not to be surpassed. A detailed List will be sent free by post, on may be had on application at CAISTOR'S, 7, Baker-street, Portman-square, where the Great Exhibition Saddles and Harness may be seen.

BLACK CLOTH SUITS. A useful Black Cloth Coat, Vest and Trousers £1 15 Superfine ditto ditto (washed colour) 3 3 Saxony ditto ditto ditto 1 1 Spanish, Hussar, or Polka Suit (for Juveniles) 1 1 Superfine ditto ditto (elegantly trimmed) 2 6 Messrs SKINNER & Co., Tailors, Glovers, and Contractors, Brunswick House, 18, Aldgate High-street, City; and 50, Hedges-row, Islington-green.

SUMMER COATS, CAPES, and BOYS' CLOTHES, at BERDOES, 96, NEW BOND-STREET, and 69, CORNHILL—one of the largest stocks in London.—Coats, 30s. to 55s.; The UNIVERSAL CAPE, 30s.; Ventilating Waterproof ditto, 3s. (lined). The utility and extreme cheapness of this respectable garment will, on inspection, render commendation needless.—FIRST-CLASS BOYS' SUIT, 11d. per inch, according to height.

GLENNY'S BALBRIGGAN STOCKINGS and SOCKS, MANUFACTURED BY BALBRIGGAN (IRELAND), for elasticity, softness, and durability, are unrivalled by the numerous attempts at imitation. Though manufactured from cotton, they are superior in comfort to silk, and more durable.

Sold only by the manufacturer, CHARLES GLENNY, 31, Lombard-street, City; and THOMAS GLENNY & SONS, 10, Strand.

RUPTURES.—BY ROYAL LETTERS PATENT.

WHITE'S MOC-MAIN LEVER TRUSS is allowed by upwards of 200 Medical Gentlemen to be the most effectual invention in the curative treatment of HERNIA. The use of steel spring, so often hurtful in its effects, is here avoided; a soft bandage being worn round the body, while the requisite relaxing power is supplied by the MOC-MAIN LEVER and PATENT LEVER, fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to be) forwarded by post, on the circumstance of the body, two inches below the hips, being sent to the Manufacturer, Mr. WHITE, 228, Piccadilly, London.

ELASTIC STOCKINGS, KNEE CAPS, &c. FOR VARICOSE VEINS, and all cases of WEAKNESS and SWELLING of the LEGS, SPRAINS, &c. They are porous, light in texture, and inexpensive, and are drawn on like an ordinary stocking. Price, from 7d. to 16s. each; postage 6d. MANUFACTORY, 228, PICCADILLY, LONDON.

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